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DAISIES.

WRITTEN FOR THE NEW YORK CLIPPER,
BY O. R. BEERS,
AND DEDICATED TO ETHEL LYNN BEERS.

On the morrow, if God's willing,
And my Daisy holds her promise,
There will be a sweet fulfilling
Of a fortune told in Springtime—
Told by little Daisy Greenwood,
Who with me was o'er the meadows
Wandering in our happy childhood.

Wandering then we were, and talking
Of our lives when older growing,
Though no meadows we'd be walking,
But would be—ah! little knew we,
Might, alas! be tempest-driven;
"Or," sweet Daisy Greenwood whispered,
"Knocking at the gates of Heaven."

Then, as if a sweet revealing
Of the future coming o'er her,
Saw I little Daisy kneeling,
Plucking daisies just before her,
Saying: "I can tell your future,
If you really care to hear it—
By the daisy-leaves can tell it,
Or at least come very near it."

Said I then: "My sweet magician,
In the meadow let us tarry,
And inform me by your daisies
Who it is I am to marry."
Then she singled out a daisy
From among them, held so lightly,
And she whispered: "Now, you listen,
And I'll tell your future rightly."

Then, while daisy-leaves were falling
On the grass and on the clover,
At each leaf I'd hear her calling:
"Coquette, Brunette, Blonde or Daisy;"
Thus I heard her call them over
Till she almost set me crazy
Wondering who it was I'd marry.

And I watched with deep attention
Till the last four leaves remaining,
Which abated my suspension
As I saw a hope of gaining
Little darling, Daisy Greenwood;
And, although she tried to shun it,
Yet the last name she must mention
Had my darling's name upon it.

Then away she threw the daisies,
Calling them "untruthful flowers;"
And while wandering home with Daisy
In the cooling twilight hours,
I said: "Darling, do not scold me
If I ask you not to tarry
In your gift of her you told me
In the future I would marry."

Then the happy day was mentioned,
And 'twill be here on the morrow;
So with grateful condescension
From my reader's heart would borrow
One pure wish that little Daisy
Ne'er will know on earth a sorrow,
From our fortune told with daisies,
From the wedding on the morrow.

RUBY;

OR,

A FAIRY OF THE FOOTLIGHTS.

WRITTEN FOR THE NEW YORK CLIPPER,
BY EDWARD E. KIDDER.

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CHAPTER XIX.

LAWRENCE WARING MEETS HIS DOOM.

Ruby, of course, had not been notified of Mark's visit. Waring had viewed the possibility of the young man's discovery, and had told the woman precisely what to say. The result had justified his shrewdness. Mark had given up an inquiry which could only add to his unhappiness, and the broker felt that he could pursue his plans without fear of detection. He had returned to the house on the afternoon of the day of Mark's visit, long enough to learn the result of the young man's call and to find Ruby as obdurate as ever. He had left her, threatening to return at ten o'clock that night and force her to submit to his wishes. The girl was now desperate. She dared not cry out for assistance, for she feared the cruel strength of the brutal woman who held her prisoner. She had at first thought of piling the furniture up, and by this means reaching the skylight, from where she might mount the roof and cry for assistance. But she found upon examination that the only movable things were two chairs, all the rest of the furniture being secured to the floor, to prevent, no doubt, any such scheme as she had devised. She tried the chairs, and found that they would not reach the desired height. Still she sought to drown her fears by thinking of some other method of escape, and, just as she was falling back into a condition of hopeless despair, an idea occurred to her.

She tore a fly-leaf from one of the books, and wrote with a pencil as follows:

The writer is a young lady in great distress; held against her will at No. 148 West 9-th street. Will the finder of this please take it *instantly* to Mr. Puff, comedian at the —— Theatre? The finder will be well rewarded. Ask Mr. Puff to find Mr. Mark Hatfield, if he cannot come himself, and let him come prepared to use force.

RUBY RAY.

This she tied, with a bit of narrow ribbon from her hat, around a good-sized lump of coal, and then, opening her little pocketbook, she took out a one-dollar bill, the last that she had. This she tied, with another piece of ribbon, firmly around the little parcel. By this time it was rapidly growing dusk. With an earnest prayer for success, she moved one of the chairs under the skylight and stood upon it, and, taking as good aim as was possible, sent the parcel crashing upwards through a pane of glass, to fall, as she ardently prayed, into the street beyond. She waited a moment in breathless suspense, and then was convinced by the sound of footsteps on the stairs that the breaking glass had been heard below. The amazon soon appeared.

"What was that noise?" she demanded harshly.

"I wanted more air," said Ruby quietly.

The woman looked up at the fracture with a scowl.

"You wanted to alarm the street," she said, giving the girl a savage shake; "but it wouldn't do you any good. If people were to ring the bell I should say you are crazy, and I had the care of you. So you must be, or you wouldn't treat the gentleman as you do." She turned to go. "Don't try any more such tricks, for I won't stand 'em."

Ruby saw her depart with a feeling of relief. She had a hope of rescue now, and she clung to it with fervid intensity.

"Surely," she thought, "someone will pick up a package that has money around it, and if they read what I have written they will never be wicked enough to throw my letter aside without an effort to help me." She could only wait and hope. She felt that Mark would strain every nerve to rescue her, could he but hear of her peril; and a remembrance of the strong arm that had been before raised in her defense filled her with a comfort that was very precious to her in these hours of deep suspense. Oh, had there been no obstacle between her and happiness, no grim and gory form uprising with the awful mark of murder on its brow, how gladly would her heart have received the tender messenger of love that cried out for admittance, and she have given up her weary, haunted life for one of happiness and peace. But the stern and dreadful present banished such tender visions, and conjured up in their stead thoughts of dread and horror.

* * * * * *

Mr. Cornelius Reardon (familiarly known among his associates as "Corny") trudged wearily homeward after a hard day's work, holding his dinner-kettle in his hand and an ancient clay pipe in his mouth. He was in no very pleasant humor, for he had just heard of a reduction of wages, which was to go into effect the following week; so he muttered to himself as he walked:

"Ameriky's no place for the poor man now. Shure it's gettin' us down to a cint an hour they'll be. An' they wid lashins of money."

He puffed at his pipe gloomily, and strode onward. Something lying on the sidewalk attracted his attention, and he kicked it towards a neighboring lamp-post. Then, with a little exclamation, he picked it up. It was money, surely. With a nervous hand he unrolled the cord and produced the bank-note, with a slight feeling of disappointment. Only a dollar, after all. Still, a dollar was a great deal of money to him. It would help keep the pot boiling at home, and with a sigh of thankfulness he put it in his pocket. The cord he threw away, and the note he gazed at with some curiosity; then, depositing it with the welcome dollar, he resumed his homeward march, which was of short duration. His residence was in the back basement of a dilapidated wooden house, one of a long row of similar edifices, famous for a dingy look and a dense population. An army of children rioted before the doors, and a general smell of cabbage was wafted on the air. Cornelius, picking his way carefully among the former, and not noticing the latter, soon found himself in the little room which he called home, and where at this moment his wife, a short, good-natured-looking woman, was adding to the ruddiness of her complexion by bending over a frying-pan containing viands for the evening meal, which spluttered briskly and sent forth a most appetizing odor.

"Is that you, Corny?"

"It is."

She helped him off with his rough coat, and, filling a tin basin with water, laid a piece of yellow soap beside it, and returned to her cooking.

"Where's Danny?" queried her liege lord, pausing in his ablutions, which he had been performing as though his face had done him some injury.

"Shure he's kept at the shtore the night. Takin' shtock, I belave he sid."

"Aha! Norah, beent it a burnin' shame ye niver larned to rade?"

Norah tossed her head so forcibly that she nearly let slip the plate of ham and eggs she was carrying to the table.

"Shpake fur yerself, Corny Reardon," she said tartly. "Shure, a bigger omadhaun than ye were niver disgraced the County Kerry."

"Yis, that may be. But I niver rated me family so high as you did yours."

"Hold your noise and sit down, or I'll throw the plate at yer," was his spouse's response.

Corny obeyed, and soon restored good humor by producing the dollar he had found.

"The Lord be praised!" said his wife devoutly. "I hope no one lost it that needs it more than we do."

"Amin!" was the husband's response. "Whin Danny comes home, he can rade this paper, and till us what it all manes."

"It's proud of that bye I am, wid his radin' and writin'. Thim night-schools are foine things, after all."

"Have ye ary another egg?"

"I have two in the oven for Danny."

"I'll not take thim."

"Begorra, an' ye'll not get thim. Ye've had three already. Fill up on bread and tay."

Corny proceeded to do so.

"I'm thinkin'," said his wife, "that Danny may not be home for a good bit. I might take the writin' upstairs, and ax Patsey Geohogan to rade it for us."

Her husband set down his cup with a crash.

"Wasn't it that same Patsey as throwed water over our Danny?"

"Shure, Corny, that was a matter of five year ago. The boy was but a child."

"No Geohogan rades a note of *mine!*" exclaimed Corny with emphasis. There was a long pause. At length Mr. Reardon said thoughtfully: "The note might be a matter of importance. I've a notion to go to the corner an ax Duffy the manin' of it."

"Indade, an' ye'll go to no Duffy's!" exclaimed his wife vehemently; "or, if ye do, ye'll lave that dollar here."

"Shure, I'd not be foive minutes, an' I'd not taste a dhrop."

This coaxingly. Mrs. Corny placed her arms akimbo with a threatening look.

"Look ye here," said she, "if you go to Duffy's the night, I'll lave the dishes just as they are, an' I'll go an' see Mrs. Flynn, an' not come home till twelve o'clock, an' a nice time Danny will have, wid no one to shpake a word to him."

Her husband was sufficiently awed by this threat to sit down by the fire and fill his pipe afresh. The little clock on the mantel pointed to half-past seven before an active tread was heard, and the door was burst open by a red-cheeked, handsome boy of fourteen. His mother kissed him affectionately, and hastened to place upon the table his supper, which he instantly attacked with all the glorious appetite of youth.

"Awful lot of work at the store," he said between his mouthfuls. "Thought we'd never get away."

"I've somethin' for you to read, Danny," said his father, fumbling ponderously for the bit of paper.

"Shure, let the bye get his supper first!" exclaimed his mother.

"What d'ye think?" continued Danny gleefully. "I'm to have two dollars and a half a week, commencing next Monday."

"Shure, now, an' look at that!" exclaimed the delighted mother. "What the praste sez is true for ye. When one door shuts, another opens."

Danny at length having finished his supper, the piece of paper was produced, and he proceeded to read it aloud to the open-mouthed admiration of his parents. When he had finished they gave way to little exclamations of astonishment and indignation.

"The poor crather."

"Hand me my coat."

"I think, father," said Danny, who had seized his hat and was already at the door, "that I had better go. I can run all the way."

"Very well," said his father, somewhat reluctantly; "but if ye nade any hilp, don't forget to call on me."

"All right, father;" and he was off, hardly hearing his mother's words:

"God be wid you, Danny. Shure, ye can bring the poor gell here if she has no place to go."

The boy sped swiftly through the darkening streets, his whole soul absorbed in his mission. He knew the location of the —— Theatre, having once viewed its novel splendors from the back row of the gallery on a memorable "St. Patrick's Night." The clocks were striking eight as he reached the gayly illuminated building, and, entering the front, he elbowed his way boldly through the little throng of people around the "box-office," and demanded of the curly-haired young gentleman who manipulated the tickets the immediate presence of Mr. Puff.

"Stage-door," said the young man, waving Danny away with great haughtiness, and smiling with much sweetness at two pretty ladies in the throng. The boy turned away with a very vague idea as to the whereabouts of the stage-door, but found it at last, by many inquiries, and told his errand to a weak-eyed young man, whose long legs effectually barricaded the sacred entrance.

"Puff's just gone on the stage," said this gentleman. "He's got a long scene. Won't be off for ten minutes. You can wait, if you like."

THE LAST SCENE IN THE NEW OPERA OF "CARMEN."

The boy thanked him, and took his station inside, just beneath a large black frame that hung near the door, and in which was placed a long written slip that seemed to cause varied emotions in the breasts of numerous oddly-attired ladies and gentlemen, who perused it at intervals.

"It's an outrage!" ejaculated a stout old man, attired as a Roman patrician. "I'll leave the theatre first. A manager must be an ass who casts Tompkins as Polonius while *I'm* in the company."

"Hush!" said his companion, who was a tall, thin young man, garbed as a Centurion; "he'll hear you."

"Let him hear," replied the other, but moderating his tone, nevertheless. "It's bad enough to be playing for half-salaries, without having the best parts taken away from you. This comes of my not engaging for a line of business."

For the benefit of some of my readers, I would state that a "line of business" is engaging to perform certain parts in each play, such as all the "leading" characters, all the "chambermaids" (or soubrettes), or all the "first old men." These distinctions, however, are, in many theatres, being rapidly abolished, and the artists are "cast" for whatever parts the manager may think them best fitted for.

"Puff plays the Gravedigger, of course," said a handsome young man, who, having discovered that the list contained his name for his "pet" part, Laertes, felt comparatively easy.

"Of course. It's funny how he's catching 'em to-night. They yell before he opens his mouth."

"No wonder; it's a good part. It would almost play itself."

They were joined by a stout, fine-appearing woman, handsomely attired, but looking a trifle mature. She glanced over the list with flashing eyes.

"Well!" she exclaimed with a scornful emphasis. "I have been in this profession for the last thir—ahem—twenty years, and this is the *first* time I have ever been insulted by a stage-manager."

"What's the matter, Mrs. Brown?"

"*Matter*, sir? Do you not see that I am cast for the Queen? *I*, who have played Ophelia for twenty years past!"

The young man remarked *sotto-voce:* "It's about time you gave it up;" but *she* only heard him say:

"The star brings his own Ophelia, I believe."

"He can bring twenty if he chooses. That is nothing to me. I play Ophelia, or I am out of the bill!"

And she walked away with great determination as she heard her name called. The boy viewed all these individuals with amazement and awe. They were the actors, whom people paid money to see, and were almost beings of another world to his young eyes. In the contemplation of the mysteries surrounding him he forgot for a moment his errand, and was only recalled to it by the approach of a little man attired in a Roman skirt, a pair of tights and sandals, and carrying in his hand a close-cropped red wig, which he had removed for the ventilation of his head.

"Want to see me, Sonny?" queried this gentleman, panting from his recent exertions.

"Are you Mr. Puff?"

"I am."

The boy thereupon handed him the scrap of paper, which the comedian read with a look of horror and distress.

"When was this found?" he demanded.

"About six o'clock, sir, by my father, coming home from work."

Mr. Puff rushed hastily away, and soon returned with a little slip of paper.

"Run to this gentleman's address," he said, forcing it into the boy's hand, "and tell him what you have told me. Let him stop for me as he comes by. I am through in this act, and will be dressed by that time. Don't lose a minute."

The boy was gone before he had concluded, and Mr. Puff returned to finish his part, overcome with nervous agitation.

"God grant we are not too late," he murmured. "I'd start this minute if the stage-manager hadn't forbidden it so positively."

The next moment he was before the audience, eliciting constant laughter by his grotesque performance.

How thankful he felt when the curtain fell. He fairly flew up the dressing-room stairs, unmindful of his plentiful weight and deficient "wind," and was not five minutes in exchanging the habiliments of ancient Rome for those of modern Gotham. Then he rushed into the street, and awaited Mark's appearance with impatience. It was some distance from the theatre to Mark's house, and the boy had exhausted himself with running, when he caught sight of an omnibus driving in his direction. It was the work of an instant to swing himself "on behind," and in this way he was carried several blocks. He reached the house, and rang the bell with a little feeling of awe at the sight of so grand a dwelling, which was not decreased by the appearance of the dignified serving-man.

He listened to the boy's request for an interview with Mark with some doubt.

"If it's for begging or anything of that kind, I can't disturb him."

The boy's face flushed.

"I am not a beggar," he said proudly; "but I must see Mr. Hatfield. It's very important."

The servant disappeared, and soon came in sight again, with Mark close behind him.

The boy told his story, while our hero listened spellbound.

"Good God!" he exclaimed when Danny had concluded, "have I been deceived all this time? Have the carriage brought—no, there is not time! Come with me."

Throwing on his hat and coat, Mark, followed by the boy, ran rapidly down the steps, and, seeing an empty cab, entered it, and were driven swiftly in the direction of the —— Theatre.

Mr. Puff sprang into the carriage ere it had fairly stopped, and shook hands warmly with Mark.

"Wait one moment," he said as the driver was starting his horses. "Are you armed?"

Mark shook his head.

"No more am I. We need a clear head with us in this affair, accustomed to cope with such difficulties. We are both too impulsive. The police-headquarters are on our way; let us stop there and procure a good man."

Mark agreed, and they rattled away, pausing at length before a large marble edifice. Mark sprang from the carriage and disappeared within the building, returning in a short time, accompanied by the tall detective whom our readers have met in a previous chapter. Again they were off, Mark detailing to the officer the full particulars of the case as they went. Mr. Puff sat very upright on his side of the vehicle, and barely recognized the detective. His old opinion of his abilities he still maintained, and regretted that Mark had chosen so weak an assistant in so important a matter.

"The house you mention has a bad reputation," said the officer as Mark finished, "and has been the scene of some remarkable events. The Department has tried its best to break it up, but the woman always seems to have influential friends."

"It is a disgrace to the city of New York that such things should be," said Mr. Puff warmly.

"You are quite right, sir," returned the other politely; "and no one regrets the facts more than our principal officials. But there are sometimes 'wheels within wheels,' you know, and causes that the utmost vigilance cannot reach."

They had now driven some distance, and were fast approaching the street they sought. Mark put his hand kindly on Danny's head.

"You have been too faithful and brave in this matter," he said, "to be placed in any unnecessary danger. You must keep some distance from the house."

The boy pleaded hard to be allowed to accompany them into the dwelling, but was overruled by the others.

"I will call you if there is no danger," said Mark, "for I shall have something to say to you."

"You are sure of your information?" said the detective.

"Quite sure."

"It is unfortunate that we had no time to procure a search-warant. This woman knows enough about law to demand this before allowing us to enter the house. If we should find nothing to criminate her, she might make trouble."

"I will be responsible," said Mark.

The carriage now stopped and the three men alighted, leaving the boy within. The driver had drawn up a short distance from the house, as previously instructed, and was told to await their return. It lacked a few minutes of ten as they rang the bell. Mark was so agitated that he leaned against the railing for support, while Mr. Puff was nearly frantic with excitement. The detective alone seemed to have full possession of his faculties. A short time elapsed after the ringing of the bell, and then the door was opened a short distance, evidently being fastened by a chain, and a woman's voice said hastily:

"What do you want?"

"We want the young lady whom you keep imprisoned here," said Mark.

"Oh, it's you, is it? Well, she's here of her own free will. I told you that the other day."

Mr. Puff here burst out vehemently:

"Madam ——,"

But the detective, who had heretofore remained in the background, stepped before him.

"Madam, open this door," he said sternly.

"What for, I should like to know?" she retorted briskly. "Have you a warrant to search my house?"

"This is my warrant," and he opened his coat and showed a silver badge.

"That won't do with me," returned the virago. "You can't frighten *me* with toys like that."

"Once for all, will you open the door to an officer of the law?"

"No, I won't."

At this moment they heard a cry of anguish ring out from above. With a herculean effort the officer gave the door a tremendous kick, and the splinters flew in all directions. An instant more and the rescuers were running swiftly up the steps, guided by the sound of cries, which grew more frequent as they approached. They reached the top floor, Mark in advance of the others, and with lightning-like swiftness the young man flung open a door, which was unlocked, just in time to grasp Lawrence Waring, when he had seized Ruby, with a force of iron, and dash him heavily to the floor.

The young girl gave a cry of thankfulness, and rushed into Mark's protecting arms just as the villain regained his feet. His face was livid with rage and hate.

"D—n you, you meddling cur!" he shouted. "Take that!"

He pointed the barrel of a revolver at Mark; but ere he could pull the trigger a sharp report rang out from behind, and a bullet sped by the detective's unerring hand caused him to fall headlong to the floor.

They sprang forward to raise him, but he feebly waved them back.

"Let me die as I like," he gasped. "I have lived so."

"Shall I go for a doctor?" said Mr. Puff.

"No! I need no one to tell me what I know already. I am dying."

They lifted him into a chair, despite his protestations.

"What's that?" he cried in a voice of terror. "Take her away! For God's sake, somebody take her away!"

"Whom do you imagine you see?" inquired Mark.

"My wife—my murdered wife! She's glaring at me. She wants vengeance."

"Be calm," said Ruby, with tears in her eyes, "and I will pray that you may be reunited to her."

"No, no!" he screamed. "If there is such a place as heaven, she is there, while *I* shall rot in the lowermost depths of perdition forever. What else does a murderer deserve?"

"A murderer!"

"Yes; it was I that killed my poor wife in the dead of night, and then accused this girl's brother."

"Thank God!" murmured Ruby reverently.

"Pray for me!" cried the dying wretch, his breath growing fainter with every word. "Pray that I may not be burned forever in eternal fires!"

The young girl, with streaming eyes, knelt, and, while the others listened reverently with uncovered heads, she offered up a simple, touching prayer for the enemy from whom she had escaped so miraculously. Ere she had finished her appeal the soul of the erring man had passed away to judgment.

CHAPTER XX.

MARK AND RUBY AT DICK'S GRAVE.

With what eagerness did Mark listen to the details of Ruby's imprisonment, as they walked slowly together through the moonlit street's in the direction of her old home. His heart was overflowing with joy and thankfulness at her escape, and his voice trembled with suppressed emotion as he told her of his long and wearisome search. She looked more beautiful than ever as she raised her soft eyes to his face and said:

"You seem destined to rescue me from peril always. How can I thank you?"

"By being my wife," he replied passionately. "O my darling! surely Fate means that our paths through life shall be together. There is no obstacle now. The clouds are gone, and all is clear again. He looked imploringly into her face, but she did not answer. "Surely, Ruby, you care a little for me, do you not?"

"Indeed, Mr. Hatfield," she at length replied with modest candor, while her face turned the color of carnation, "I care for you more than for anyone in the world ——"

"My darling ——"

"But there is still an obstacle. I could not become your wife, knowing, as I do, that one very near and dear to me is a criminal."

"If you mean your brother, you heard the man who has just died acknowledge his innocence."

"Of murder, yes. I thank Heaven for that. But he is guilty of other crimes—deeds that have caused the one great sorrow of my life."

"Be that as it may" said Mark, "his dark and wicked life but shows to me all the more plainly the spotless purity of yours, and his relationship does not alter my feelings in the least."

"How true-hearted you are," she said with tender admiration.

"Let me implore you," he continued vehemently, "not to interpose this reason as a barrier between us any longer. Your brother may be induced to forego his evil ways. Only be my wife, and I will try my best to make him a better man."

Ruby was greatly agitated.

"You tempt me so sorely, Mr. Hatfield," she said, "that my pride seems weakening. I did not think that I could ever bring the burden of my brother's sins to any man whom I might love. Let me think it over in my little room to-night, and ask to be guided in my course."

Mark agreed with rapture. He saw her agitation, and felt that was almost won.

They had now reached the boarding-house, and were greeted by Mrs. Peasely, who was about retiring for the night, with tears of delight, and by Cleopatra with a very transparent pretense of great warmth.

"I can see how *this* will end," said the good matron with a chuckle, glancing at Mark and Ruby. "All I ask is, please send me a piece of the cake. Patty would like a bit to dream on."

"Indeed, then," said that mature damsel, with a toss of her head, "I can have some of my own if I like."

It was now quite late, so Mark bade them adieu. On entering his own home he saw a light in his father's study, and, knocking at the door, gained speedy admittance.

"Father," he said, warm with the subject nearest his heart, "if you were a young, unmarried man, and met with a girl, handsome, modest, good and ladylike, but poor, and with no pretensions to social distinction—if, I say, you had met with such a one, and loved her so ardently that life would be a Paradise with her and a miserable void without her, what would you do?"

The old gentleman listened with great astonishment to this passionate peroration, and then, putting on his glasses, the better to see his son, replied:

"If I *knew* her to be all these things, I should marry her, Mark, and think myself lucky to obtain her."

"Well, then, father," said the young man with enthusiasm, "I have discovered such a one, and wish to marry her, but desire also your own and my mother's approval."

"Is it the young lady of whom you spoke before?"

"It is."

"Mark, before I sanction so serious a step I should wish to see the young lady, if it can be done without wounding her feelings. I know in how painful a position a girl must be placed who is obliged to subject herself to the scrutiny of the parents of her affianced, like a bale of merchandise, to be rejected or approved of, and I would place no one in such a position."

"You are very considerate, father."

"Some method can be devised, I fancy, whereby I may meet her without her knowing my relationship to you."

"It *shall* be arranged," said Mark with delight. "I could wish nothing better."

"Agreed. The sooner the better, my boy. Why not to-morrow?"

Mark colored.

"I—I shall not know until to-morrow whether she will accept me."

"Oho!" said the old gentleman. "Commencing to build before you are sure of your foundation, eh? Never do that."

"Say the day after to-morrow, father."

"Very well, Mark. I am really curious to meet this mysterious enchantress, who acts so in defiance of the rules of her sex."

When they parted Mark was in high good-humor, and the future seemed bright with radiance.

His first visit on the following morning was to Mr. Puff, who had been left with the detective on the previous night, to look after the dead man. The body had been seen by the Coroner, who had also taken charge of Waring's effects until a claimant could be found. Mark attended the inquest during the day, in company with the comedian, and his testimony sufficed to exonerate the detective from any blame in the matter, the verdict being "justifiable homicide." Mark was warm in his expressions of gratitude to the man who had saved his life, and mingled with his thanks a valuable token of intrinsic value, while even little Mr. Puff admitted to himself that it was possible for him to have been mistaken as to the officer's ability. The woman who had treated Ruby so brutally was arrested and imprisoned pending a trial, but found bail, and made the best use of her liberty by disappearing. It was nigh noon when Mark had finished the many details which had occupied the morning, and his ardor would not permit him to wait longer for Ruby's answer. So, with mingled sensations of hope and fear, he found himself in the old, familiar parlor, awaiting the return of Sarah, by whom he had sent up his card.

"She'll be down in a minu'e, sir," said that domestic, and, having delivered this message, she whisked away in the direction of the luncheon-table.

It seemed an hour to Mark before he heard the step he knew so well upon the stairs.

O ye graybeards! from whose hearts all tinge of romance has been driven by Life's relentless rounds of daily toil, think of the time when dainty lips with one faint word made *your* world glorified, and understand our hero's feelings at this moment! He looked into her face and did not speak. What need? Love's holy tenderness shone out from every feature, and told him more than uttered words could do. With a cry of gladness he clasped her to his heart, and kissed the lips that now were all his own.

"My little wife," he whispered as he stroked the golden curls with a hand that trembled with emotion, "your future shall be all that love can make it."

It was the happiest moment of their lives. The clouds were all behind them, and their paths, entwined at last together, seemed flooded with the sunshine of perpetual peace.

* * * * * * *

Mark left the house after a happy hour with his betrothed, and, with a remembrance of the boy who had done so much for them the night before, hunted up the address that Danny had given to Mr. Puff upon that gentleman's request. He found it with some difficulty, and surprised Mrs. Reardon in the act of attacking a huge tub of washing with great vigor. She exhibited much confusion on seeing the well-dressed stranger, but retained enough presence of mind to snatch a pan of hot water from the only available chair, and ask Mark to sit down.

"Your son did me a great service last night," said Mark. "I should like to see him."

"Manin, Danny, sur?" replied the proud mother. "Shure, an' he told us summat about it whin he came home, but we were all so shlapy that I disremember it now, sur."

"You must know, then, that it was to your husband's finding that paper and your son's bringing it to me that I owe the safety of my future wife."

"The Lord be praised, sir, for that. Shure, she be a lucky lady, sur, for more razins nor one."

"Your son or husband is not here?"

"No, sur; they're both at work."

Mark drew two fifty-dollar bills from his pocketbook.

"You will oblige me very much if you will give one of these to your husband and one to your son. You will not be offended, I hope?"

Mrs. Reardon rubbed her eyes to make sure she was not dreaming.

"Offindid, sur! God knows money is too scharce in this house for me to be that. I'll take thim, sur, wid many thanks, though Danny had no thought of money in what he did."

"I am sure of that," said Mark earnestly, "and I wish your son to call upon me. I was much pleased with his appearance last night, and may be able to push him forward in life."

He left the room after again thanking the woman, who followed him to the door with many expressions of gratitude.

"The blessin's of the Lord be on you an' yours sur, foriver;" and with this parting benediction Mark left the humble home.

That night, as he was about calling upon Ruby (who had sent to the theatre a note desiring the termination of her engagement), he was stopped by a seedily-dressed man, who wore a black shade over one eye, and presented a general appearance of having been roughly handled.

"I beg pardon, sir," said this individual; "but you are a friend of Miss Ray, I believe?"

"Well, sir, and what then?" demanded Mark, who had a kind of recollection of having met this person before.

"I only wished to say, sir, that her brother is drowned!"

"Drowned!" ejaculated Mark in horrified astonishment.

"Yes, sir—a most painful accident. The young man fell from the ferryboat this evening. We all did our best to save him, but in vain."

The captain wiped away an imaginary tear.

"His body lies in the Morgue. I thought it only right to notify his only relative of the sad facts. Good-evening, sir," and before Mark had recovered from his stupefaction the man was gone.

Ruby must be informed of this. It was a bitter task for him to break the news, but he did it as delicately as possible. The dreadful tidings following so swiftly upon her new-found happiness seemed too awful to be true; but a view of her poor brother's body, which she insisted upon seeing, convinced her that her misery was too real, and she gave way to the most frantic grief. Mark and herself were the only mourners at poor Dick's funeral, and at the grave they offered up a prayer in his behalf that all his wasted life be overlooked and all his sins forgiven.

TO BE CONTINUED.

"CARMEN."

The above engraving represents the death-scene of Carmen, in George Bizet's opera of that name, which is to be produced in this city for the first time in America at the Academy of Music, Oct. 29, and possibly later in the season at Booth's Theatre by the Strakosch Opera Troupe, when Miss Clara Louise Kellogg will probably impersonate the heroine. Considerable discussion has of late been going on in the local press as to the respective rights of the managers to produce this opera in America. Mr. Mapleson, it is said, holds a contract signed by Mr. Choudens, the publisher and owner of the opera, giving the first-named "the exclusive right to produce 'Carmen' in the United States." The story of our engraving and of the plot of the opera may be summarized as follows:

Carmen at first falls in love with a young officer named Jose, whom she discards upon meeting Escamillo, a bull-fighter. Subsequently these two meet and engage in a duel with knives; but they are parted by Carmen. Her indifference to her former lover and her passion for the bull-fighter drive Jose well-nigh to desperation. Outside the arena in Seville, Jose meets the faithless Carmen, and she—her gipsy blood boiling with passion—tells him she loves him no longer; her love is now for the bull-fighter, and if death stared her in the face she will be free to do as she likes. She throws Jose's ring at his head, and he, chasing her around the stage, stabs her in the heart, and as the victorious Escamillo steps from the circus the curtain falls.

The cast of the opera at the Academy of Music is announced to be as follows: Don Jose, Signor Campanini; Escamillo (Toreador), Signor Del Puente; Il Dancaino, Signor Graszi; Il Remendado, M. Thierry; Zuniga, Signor Franceschi; Morales, Signor Bolli; Michaela, Mme. Sinico; Paquita, Mlle. Robiati; Mercedes, Mme. Labiache; and Carmen (a gipsy), Mlle. Minnie Hauk. The incidental divertisement will be supported by Mlle. Malvina Cavalazzi and the corps de ballet. This work had a remarkable run at Her Majesty's Opera, London, Eng., during the past Summer and was the chief success of the fashionable season.

MONKEYS IN INDIA.—The most enterprising colonist of the period is the baboon of India. A band of 200 or 300 baboons has suddenly appeared near the village of Augurpara. They are great brutes, four feet high, and as savage as wild beasts. They attack children, and even full-grown women, without fear, and have set up a reign of terror over the people, going in and out of the houses as they please, "visiting free" upon the plantains, guavas, mangoes, and other fruit grown in the gardens. The people are afraid to shoot them, as the whole colony would attack them instantly. The police will not interfere, and the village is not merely ridden to death by these apes, but is in such a state of insecurity from budmashes that the people have sent a deputation to represent their condition to the government. The village is eight miles from Calcutta. The strength and daring of the animals are said to terrify the people, the brutes selecting girls and women as the special objects of their attacks.

ONE OF THE ANCIENT BRIDGES of the world is that over the Main at Frankfort, which Goethe called the only structure of importance in that city. It was erected in 1342, on the site of a much earlier structure. Its immediate predecessor, built in 1306, was almost entirely destroyed during a violent flood, and rebuilt by funds raised from the sale of church indulgences. The building of bridges was then considered a religious work, because they enabled pilgrims the better to reach their destinations. It was from the central arch of the bridge that criminals were drowned, and thence, too, the bodies of suicides were cast into the river. The last execution by drowning was in 1613. There is a story of an Anglo-Saxon tourist who, lounging on the low-nowsed bridge, asked a question of the name of the most conspicuous statue on it. "Charlemagne," was the reply (pronounced like Charley Main). "Ah, perhaps, the river, too, takes its name from him," was the astonishing rejoinder.

NEW YORK CLIPPER.

SATURDAY, OCTOBER 26, 1878.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

STAR AND GARTER, Troy.—1. A bets B the Albanys win the game by two runs. A bets B the total runs of both sides will make ten runs or more. 3. A bets B the Albanys give the Bostons seven innings. There were no runs made, and the umpire decided it a draw game. 4. A loses. 2 A loses. 3. A wins, if "blinders" A"....1. A loses. 2 A loses. 3. A streams "ciphers." 4. Much unnecessary stress seems to be laid upon the circumstance that "the umpire decide d it a draw game," as if the umpire's decision to that effect were at all necessary in the face of a contract between th decision could affect all bets. Had the two clubs been like that between A and B, viz., that th e Albanys should beat the Bostons by two runs, and darkness had caused the calling of the game at the end of the Sixth inning, anybody else would have ventured to bet the game a draw, the bets being decide d the same as five innings make quite as valid a game as one of nine or nineteen, the decision must have been the Albanys lost; but that decision would not have mad e a loser if he had bet that the Albanys would simply make more runs than the Bostons, and B had bet A that the Bostons would make the more. Here, while it would be a draw as between A and B it would be a game won and lost as between the two clubs. In the actu al case, it is a game won and lost as affecting A and B, while it is a game drawn as between the clubs. We cite th e contract as showing that while it is a general law that "bets go as the game goes," it is by no means an invariab le law. In other words, the decision of umpires in contra cases cannot affect the extraordinary or special contract s between bettors. Someone has written us, in order t o influence our decision, that "the umpire decided this a Albany-Boston game as drawn, and declared all bets off." A baseball umpire cannot take cognizance of bets. Even if he could, what a sorry figure he would cut, to be seen in deciding that bet "off," between A and B, as to the "blinders" on "blinders"!

RYE-WITNESS, St. John.—The referee was right in deciding as he did, as you will readily perceive by the following extract from the laws of boat-racing, as adopted by the N. A. A. O.: "In case of a foul, the umpire shall have the power—1st, to place the boats, except the boat committing the foul, which is disqualified, in the order in which they come in; 2d, to order the boats encaged in the race, other than the boat committing the foul, to row over again on the same or another day; 3d, to restart the qualified boats from the place where the foul was committed." Rule 17 says: "Any competitor refusing to abide by the decision, or to follow the directions of the umpire, shall be disqualified." The rules do not require that the umpire shall follow the contestants over the course (although, when practicable, it is advisable for him to do so), and, besides, at 200rds. distance, he was clearly near enough to the contestants to see which was guilty of the foul, as well as for Clinch to have heard the order to come back.

G. C. B., Albany.—1. You lose. Had the score stood 3 to 0 or 7 to 4 in your favor, whether the game ended at the fifth, seventh, or fifteenth inning, your opponent would have lost. This shows that you had several chances to win. 2. Had you specified a game of nine innings, neither "one nor more" could not have won in the case stated above, which is the reason that you did not specify a game of nine innings. 3. The umpire's deciding it a draw was not for your benefit. The clubs were meeting upon equal ground, and it was a draw as between them. Had you were betting odds, viz., that your club would beat the other by at least three runs. Ought you to draw when your club proved itself unable to win by one run, let alone three? This bet could have been drawn in Bros. & Co., Metropolitan Amphitheatre, Havana, Cuba. The postage is five cents

A B.—1. Hughes did not cover quite 30 miles without stopping. 2. Rain is a contract. 3. Had the score stood 3 to 0 or 7 to 4 in your favor, whether the game ended at the fifth, seventh, or fifteenth inning, your opponent would have lost. This shows that you had several chances to win. 2. Had you specified a game of nine innings, neither "one nor more" could not have won in the case stated above, which is the reason that you did not specify a game of nine innings. 3. The umpire's deciding it a draw was not for your benefit. The clubs were meeting upon equal ground, and it was a draw as between them. Had you were betting odds, viz., that your club would beat the other by at least three runs. Ought you to draw when your club proved itself unable to win by one run, let alone three? This bet could have been drawn in Bros. & Co., Metropolitan Amphitheatre, Havana, Cuba. The postage is five cents

O. F. C., Black river Falls.—So far as the statements submitted can enable us to judge, neither club is entitled to the prize, as the game between them was indecisive in the opinion of the Albany club that it was their turn to play "the best playing" is untenable, because they did that playing not in a game, but in only a portion of a game; and the claim of the Red Caps, that they won it because they had already beaten the Black-river Club, is also untenable, they having performed but a part of what they contracted to do, which included the beating of the Almas. Like reasoning applies to the claims of each club to beat the other, or the Almas were to play only the Red Caps (as winners of the first game), the prize could not be won except through the Red Caps or the Almas being declared winners of the game between them.

J. R.—Dexter's best record is 2:17¼, at Buffalo, N. Y., Aug. 14, 1867. We cannot entertain the question as to "the fastest time in pedestrianism (record or not)" as that involves, as a precedent, the possible consideration of cases in which a horse is carried along by the overwhelming speed of a competitor with a running mate in such a way as to make that mile in faster time than he otherwise could have done, notwithstanding that his competitor with the running mate won the heat. That is, we would not entertain such a qualification unless at the request of both parties to the question or bet, which we hardly think likely. The quest would show that both parties appreciated the full force of the qualification.

JACKSON HALL, Cuba.—That is the player next on the left of the dealer, he holds the "age," not otherwise. Neither the man who straddles a "blind" nor the one who opens a jack pot can acquire the "age." The dealer can open the pot, but if he does not get the "age," which is the exclusive property of the player next on the left of the dealer. If that player passes out of the game, the "age" goes with him, unless it is mutually agreed otherwise. The jack-pot, the blind and the straddle, are purely technical terms, the "age" is a part of poker proper, which does not begin until the byplay has ceased.

R. S., Buffalo.—1. Hall was in the fourth heat of the sculls at the Centennial regatta that John Higgins claimed he was fouled by Pat Luther, who finished first and rowed over alone next day, Higgins refusing to start again. Bob Morris also rowed in the heat. 2. This was the only heat in which Higgins rowed. 2. Plaisted was drawn in a heat with John Mekeel, who fouled him soon after starting, and Fred finished alone. In the second trial heats Plaisted was beaten second to Hanlan, Luther coming in third. The final heat was between Hanlan and Alex. Beasley, the former winning.

OBERLIN.—The idea and form of the instrument are old, as we find ancient examples those conforming to this in many respects. The Chinese have one in particular among their instruments of former times which has at times been suspended in two bars. 2. Yes. Thomas Lowe Sr. is probably the best performer on the instrument. 3. The salary varies, as the performer usually plays all the instruments of percussion in the orchestra, as the tympani, etc., and it will therefore depend on the organization he is connected with.

C. A., Laconia.—1. Asked for "a recipe for a clam-chowder for a party of sixteen." 2. Please send a recipe for "clam onions"—especially when we cannot guess whether the six can get away with a gallon apiece, or only a pint—we can only answer that persons who can eat clam chowder with an unspecified lot of onions are past prayer, and rather "recipeing" for. They have an appetite to which we cannot venture to cater. 2. If they are performing, their names will appear almost weekly in our amusement columns.

OLD CRIBBAGE-PLAYER.—1. In 4, 2, 6, 7, 5, 3, the 5 makes a run of three and the 3 makes a run of six. 2. A, C and B should not peg in playing the game, with "Hoyle" or any other book. First, the book itself may not always be right; and secondly, it requires a knowledge of the game to correctly interpret the book. If C had played a 2, an 8 or a 9, instead of the 6 he did play, then B's sequence of six would not only have been broken, but he would have had none at all.

B. H., Georgetown.—1. T wins, conditionally that they were playing straight games, and not "legs" or "rubbers." If they were playing "legs," H. in misdealing, forfeits the "leg" in which the misdeal occurred, which left the game a draw as between them, viz., that your club would beat the other by at least three runs. Ought you to draw when your club proved itself unable to win by one run, let alone three? This bet could have been drawn in Bros. & Co., Metropolitan Amphitheatre, Havana, Cuba. The postage is five cents

D. D. D., Albany.—There is no bet, the contingency upon which B and C fought to foster a bet never having come to pass. That contingency was that there should be a convention with C in it as a candidate to be balloted for. To take another view of it, C, although entered, did not start in the race. As it was not a "play-or-pay" race, C's backers neither win nor lose.

W. A. C. C., Montgomery.—The bets were valid, and you lose. Nothing but misrepresentation or fraud could invalidate them. Had you asked them if they had knowledge of the facts, and they had denied having it—or if by misrepresentation they had endeavored to make you believe they had no special knowledge—then the bets would be off.

AN OLD READER, Baltimore.—Good penmanship has become so common that, while it adds to the value of other qualifications, it is not a recommendation in itself. It is the very least of the requisites of an amusement agent or treasurer. We should be happy to find situations for every penman in the country just now to put anybody in the way of getting employment.

J. G. A.—1. The greatest distance walked by Weston in an authenticated six-day journey in this city was 431 miles, accomplished when he defeated D. J. Rudd, who is now Gilmore's 3d, in 1875. 2. He never fairly walked 500 miles in six days in the United States, although it was claimed in Newark.

CHAS. H. WALCH, Phila.—In order to distinguish them from shells, and partly because much of the practice-rowing during the work of training for a race was done in them. Originally they were made of heavier timber, and otherwise somewhat different build from the working-boats of to-day.

LEONARD.—Shiel Barry acted in the present Wallack's Theatre in the Summer season of 1873, in the play Michael Delaney and Mooney Mick in "Dust and Diamonds." Barney O'Toole in "Barney the Baron," the title character in "Hand and Mine-na-Coppaleen; also Danny Mann in "The Colleen Bawn."

PETER, Cambridge.—1. Joseph S. Fay rowed bow-oar in the Harvard four-oared crew in the race with Oxford on the Thames, Eng., in 1869, and was also known as a sculler on the Charles River. 2. Inquire at one of the bookstores in Cambridge, and make a selection from several treatises on the subject.

J. E. C., Washington.—1 At pedro, A's pedro will not put him out, whether he has either one or five to go, if B, who needs but three, can make high, low, game. It makes no difference what the pedro is taken in. 2. At sanchopedro, sancho counts before pedro, and after high, low, jack and game.

G. W., Buffalo.—According to the quoted section, regular meetings can be held every night in the week, but on Tuesday and Friday evenings they must be held. It was probably the intention of the framers of the law that regular meetings should be held on Tuesday and Friday evenings only, but they have failed to so express themselves.

FRED, Lawrence.—1. Hopeful's best three heats are 2:18¾, 2:18, 2:18¼. 2. Great Eastern is eight years old. 3. Charles E. Conroyer has been matched to row Fred Hosmond, Frenchy Johnson, Jas. A. Ten Eyck and Nick Layberger.

4. Walter Brown repeatedly rowed for the championship of America, which title he possessed.

SPECTATOR, Rahway.—A forfeited all claim to the prize by refusing to shoot off the tie. A referee's decision should always be acquiesced in, and in this instance it was final unless the conditions of the betting after the meeting was close gave the club committee power to overrule it, which is not probable.

B. A., San Francisco.—1. It is purely a matter of opinion who were and who are the best performers in the various lines you name. 2. We cannot supply you with back numbers of THE CLIPPER for the period named. Complete files for several years are at times offered for sale through our advertising columns. Watch them.

W. S. L., Buffalo.—"L Bets B eight dollars to five that the Springfields will beat the Holyokes." If this is the whole of the bargain, L loses if the Springfields and Holyokes merely tied the Holyokes. The game was "called" after nine innings.

M. R., New Haven.—1. The theatres in London, Eng., are all closed on Good Friday and Easter, and on Holy Thursday of Passion Week. 2. Grand juries present bills of indictment in Great Britain against persons accused of crime, as they do here.

OLD SCRIBNER, Syracuse.—Under "the rules of betting," which, of course, do not cover this or any one of a million cases likely to occur, B is not liable to A. As between man and man, however, he is bound to render A the right to name any equivalent the latter may choose.

FROTHINGHAM, Charleston.—The Stadt Theatre, in this city, which seats 3,015, has the largest capacity of all theatres in this country by 200, a recommendation in itself. It is the very least of the requisites of an amusement agent or treasurer. We should be happy to find situations for every penman in the country just now to put anybody in the way of getting employment.

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J. E. C., Baltimore.—As you are unknown, you will find it next to impossible to get an opening. Read some piece to some popular performer, and try and get him to produce it.

BARTENDER, Albany.—The only way to make lemon or lime juice is to squeeze the lemons or limes. The acid that some people palm off for lemon juice can be bought at a drug store.

LIBERAL, Philadelphia.—1, 2. These matters, being innovations upon the regular game of poker, are like the jack-pot itself, subject to mutual agreements; and one objection is fatal to a "mutual agreement."

G. C. D., Chicago.—As you have not told us how many points you were playing up, we cannot say who won. The points count in this order—high, low, jack, game, honor-pedro, pedro, no matter when they are taken in.

DUNSMORE, Virginia City.—When last heard from he was on the Pacific Slope. His right name is Badman—a fine white will probably enable you to find out who, her the party then is the identical Alf.

GEORGE, Hallinx.—George Brown's time in his race with Morris was 37min. No official time was taken in the race between Brown and Scharff, and unofficial time goes for nothing.

L. J. W., Syracuse.—Soap and water are the best things to remove burnt cork from the face. 2. Before applying the cork, you will rub the face and hands with cold cream, the cork can be more easily removed.

C. B., Brooklyn.—Barnum's Museum, at the corner of Broadway and Ann street, was destroyed by fire July 13, 1865, and the one on Broadway, above Spring street, March 3, 1868.

VOTER, Nashville.—The party loses, the same as if the deck was regularly cut; and he must meet his obligations. B was his business to see that the deck was a proper one when he began play.

J. W. EDWARDS.—1. Tom King and Tom Sayers never fought as opponents. 2. Capt. Bogardus was beaten by Wallace on the occasion of his last visit to England. Wallace declined to make a second match.

C. C., Bellevue Hospital.—The American line, running between Philadelphia and Liverpool, is owned by Americans, and in virtue thereof flaunts the star-spangled banner.

"HOPEFUL," Chicago.—You do not win. It was the outside bets that the judges declared off, as is their privilege under turf usage. They doubtless saw more in the "race" than was visible to you.

A. P. O. C.—1. Daniel O'Leary never attempted to walk 1,300 miles in as many consecutive hours. 2. Courtney's time for three miles with a turn, 20m. 14⅘s., is the best on record.

B. H., Denver.—When two gentlemen meet a lady with whom only one of them is acquainted, it is a rule of etiquette for both to raise their hats; but few except the ultra-fashionable follow the rule.

W. A. L., Baltimore.—Your quickest way to communicate with any member of that company will be to address a letter to the person, adding the name of the troupe, in care of this office.

D. AND B., Emerson.—1. No horse ever trotted a mile in 2:10. 2. Flora Temple's best record was 2:19¾. 3. Dexter's best is 2:17¼. 4. In our advertising columns, so far.

D. F. P., Apopka.—Instead of Mollie McCarthy winning at Louisville, Ky., July 4 last, she was distanced by Ten Broeck in 8:19¾.

STAKEHOLDER, Baltimore.—B having failed to put up the remaining two dollars at the time agreed upon, the eight dollars should be paid to A.

SUBSCRIBER, Negannee.—At poker a player can call his own hand what he pleases. It is what he shows that will make him winner or loser. A wins the pot.

M. D. S.—The fact of a man having once walked for a money prize, or with a professional for a prize of any kind, bars him from competing as an amateur.

OTTAWA.—As to the conditions under which the trials took place were altered subsequently to the making of the wager, that fact voids the bet, and the money should be drawn.

W. H. B., Schenectady.—Courtney did not complete the full distance in the race at Silver Lake, Mass., when he was beaten by Johnson and others.

GEORGE, St. Louis.—She will play there this season, and due announcement of the time will be made in our dramatic summary.

J. G. S., Harrisburg.—You are wrong. No matter when made, the points count in this order—high, low, jack, game, sanchopedro and pedro.

OLD RED, Savannah.—A jack turned up, when there is no misdeal, counts before anything else at all-fours. You and your partner lose the game.

LESTER.—It is the same gentleman, and he can be addressed Exchange and son of Register Edgar Keschun—here, Oct. 18, aged 35.

LATROBE, Benjamin H.—Eminent as a civil engineer. He was born in Virginia, a noted architect, who furnished the plan for the Capital at Washington and other famous buildings. He gave up the law to become an engineer, and it was under his direction that the Pittsburg & Connellsville Railroad was built. He was also employed as assistant in the building of the Baltimore & Ohio Road.—Baltimore, Md., Oct. 19, aged 71.

LOUNSBERRY, Rev. Alfred.—Rector of Christ Church, Media, Pa., since 1874, when he vacated the post of president of Griswold College, Iowa, which he had held for several years after resigning the ministry of a church in Davenport, and before that was called in 1854 from St. John's Church, Troy, N. Y., whither he had gone from Grace Church, Providence, R. I. Having graduated from Trinity College, Hartford, he labored for England before coming to this country. Toledo, that having been his first pastorate after his ordination as deacon on July 18, 1841, in Akron, Summit county, Ohio.—[P. E. Times.

LEWIS, Samuel—Proprietor of the Grant House at Wheeling, W. Va. He had been a hotel proprietor for more than thirty years—Wheeling, W. Va., Oct. 14.

MITCHELL, Silas Weir.—Distinguished as a physician. Beginning his career as an adherent to the allopathic principles, he afterwards adopted homœopathy, and practiced it with marked success. He held numerous professorships, edited for many years *The North American Journal of Homœopathy*, wrote, in conjunction with Dr. Macey, a treatise on the practice of medicine, and was also author of "Wear and Tear," one of more medical works, including "An Ancient and Modern History of the World." He served six years as a member of the Indiana Senate, and was the colaborer of Major Jack Downing—Cohasset, Ct., Oct. 20, aged 66.

HASWELL, George D.—During the administration of President Jackson, manager of *The National Intelligencer* in Washington, and afterwards connected with various journals in the same city. He was the founder of *The New Orleans Medical Journal*. Since 1858 he had made his home in Texas—Bryan, Texas, Oct. 6, aged 71.

HALL, Rev. Alfonso.—A native of St. Lawrence County, N. Y., and a Methodist minister since 1835—North Easton, Pa., aged 68.

HOTCHKIN, Rev. Beriah B., D. D.—Pastor of the Presbyterian church at Marple, Pa. He was also a trustee of the Lincoln University, a member of the Presbyterian Board of Education and Ministerial Association, and the Philadelphia correspondent of *The New York Evangelist*—Broomall, Pa., Oct. 13, aged 72.

HUDSON, Emily Carpenter.—Wife of Lieut.-col. Edward McK. Hudson, U. S. Army—Dinard, France, Oct. 9.

INGRAHAM, Mrs. Elizabeth.—Mother of Leonidas Ingraham of *The Boston Journal*. Suddenly—Boston, Mass., Oct. 13, aged nearly 90.

KINGSLAND, Ambrose C.—An old merchant of this city, where he was born in 1804, and where he began business in 1830, on Broad street. He first became prominent in politics in 1848 as a Whig, and two years later was elected Mayor of this city by an excess of 4,000 votes over Fernando Wood, the Democratic candidate. He was the first Mayor to serve two years, his predecessors having been elected yearly. He was one of the Commissioners for the completion of the High Bridge and the Croton Aqueduct, and was "The Father of the Central Park," his advocacy of the project culminated in the selection of the present site of the Park—this city, Oct. 13.

KENNEDY, John A.—At one time a member of the New Jersey Legislature, and also Sheriff of Essex County, in that State—Belleville, N. J., Oct. 14, aged 81.

KETCHUM, D. P.—Of the firm of Ketchum & Reed, shippers of oil, this city. He was a member of the Produce Exchange, and son of Register Edgar Keschum

BILLIARDS.

BILLIARD-PLAYERS' PROTECTIVE ASSOCIATION.

A second meeting of this new organization was held at Chris. Bird's room, Philadelphia, on the afternoon of Oct. 14, when, among others, the following rules, supplementary to those we published last week, were adopted:

"Thirty days after the death of any member of this society his heirs shall receive the sum of $50, the said amount to defray the funeral expenses of said deceased member.

"At the death of any member of this organization, it will be the duty of the secretary to notify all members, when one member from each firm or house will be required to be present and join the profession to attend the funeral in a body. Any member not responding in person (sickness excepted) shall be fined fifty cents. Each member shall be assessed the sum of one dollar at the death of a fellow-member.

"In case of destitution, a motion would be in order to make a donation for the party in distress, the amount donated to be decided by the vote of those present, which, if carried, shall be binding on all. This rule, however, is only applicable to members of this society."

As an amendment was added to the following rule, which was published last week, we now give the rule as it stands on the secretary's book:

"Any member failing to pay his monthly dues shall be fined ten cents for the first month, twenty cents for the second month, and if three months in arrears shall forfeit his claim to be a member of the society. Upon the payment, however, of all fines and back dues, a member in arrears shall be reinstated if he so desires. Should the said member die, however, while being in arrears, his heirs will forfeit all claim to any financial benefit from this organization."

James Palmer having notified the Association that he was unable to attend to the duties of treasurer, Chris. Bird was unanimously elected in his stead. The roll of membership now includes the following gentlemen: Chris. Bird, John Creahan, T. Doyle, J. C. Barnes, John Flaherty, J. H. Kay, Edward McGlaughlin, T. W. Wagner, C. F. Hoyt, H. H. Schauntz, Jacob Schaefer, W. E. Hewes, Wm. H. Morris, Samuel Gibson, S. T. Hill, John Phillips, Wm. Rockhill, Victor Estenhe, Cornelius Garretson and P. Levi. The secretary, John Creahan, has notified the billiard reporter of THE CLIPPER that the latter has been unanimously elected an honorary member, for which mark of regard the reporter takes this method of returning thanks, while tendering his best wishes for the success of the organization.

WILLIAM SEXTON'S opening night, Oct. 17, as proprietor of the rooms in the Bowery formerly occupied by John F. Gleason, was a remarkably busy one, and was lengthened far into the succeeding day. The tables have all been overhauled by H. W. Collender, and are now in very thorough running order.

IT IS NOW STATED that the projected Chicago tournament will be held in this city, instead of in Chicago, and that the sum of the prizes has fallen from $8,000 to the original figures, $2,500. After a time there will be something definite with reference to the affair.

THE TURF.

JOHN SPLAN left Omaha, Neb., Oct. 19, for San Francisco, Cal., taking with him Rarus, Sweetser, Adelaide, Calmer and several other horses, intending to Winter on the Pacific coast. It is said that he proposes to give Rarus a long season of well-earned rest.

MUNROE KELSO has been expelled from the course for pulling King Faro in the first heat of the opening race at Nashville, Tenn., Oct. 11.

HOPEFUL has been purchased by Thos. P. Wallace, the wealthy brewer of this city; the price paid being, it is said, $25,000.

CANINE.—By an advertisement elsewhere, it will be seen that Harry Jennings of this city contemplates leaving here about Xmas for a professional tour through the West and South. He will be accompanied by a brace of sporters, and will be prepared to make a series of matches from 15lb to 30lb. likewise to give canine exhibitions. See advertisement.

THE ALEXIS REVOLVER, advertised in this issue, is put forward as a bargain.

AMUSEMENTS.

THEATRE COMIQUE,
514 BROADWAY.
HARRIGAN & HART ..... Proprietors
VAUDEVILLE THEATRE OF AMERICA.
FIFTH WEEK OF THE INTENSIFIED "HIT."
Second month of HARRIGAN AND HART, in
EDWARD HARRIGAN'S Copiously Comical Drama
THE MULLIGAN-GUARD PICNIC.
Previous to the presentation of the crowning feature of the evening, the following "Programme" of Moral, Edifying and Laughable Specialities will be tendered:
JOHNSON AND BRUNO,
MARIE WHITTINGHAM AND MASTER NEWMAN,
MOORE AND LESSNGER, FRED. F. LEVANTINE,
MACKIM AND BRYANT,
MISS MOLLIE WILSON, GOSS AND FOX,
JOHN WILD AND BILLY GRAY.
MATINEE WEDNESDAY AND SATURDAY.
Business communications address
31-1t G. W. H. GRIFFIN, Manager.

PARK THEATRE. COMEDY.
HENRY E. ABBEY ..... Lessee and Manager
Last five nights of the GREAT COMEDY COMPANY.
MONDAY, THURSDAY, FRIDAY,
BABY
and OLD LOVE LETTERS.
TUESDAY, WEDNESDAY,
CHAMPAGNE AND OYSTERS.
With an unequaled cast. No matinee Saturday.
Saturday evening, October 26, LOTTA,
supported by her own company, consisting of Messrs. Frederick Robinson, Frank Evans, Ed. Marble, B. T. Bainbridge, Fred. Percy, James Dunn, H. B. Bradley, W. H. Chanfrau, Charles Parker, Mrs. Charles Poole and Miss Agnes Proctor, will appear in OLIVE LOGAN'S adaptation of the reigning Parisian and London success,
LA CIGALE, LA CIGALE,
a wild farcical concert in three acts.
Box-office open daily, from 8 A. M. to 10 P. M., for sale of seats, which may also be secured by mail or telegraph. 31 1t

TONY PASTOR'S. TONY PASTOR'S.
Pronounced success of this the Leading
VAUDEVILLE
AND
SPECIALTY THEATRE
OF AMERICA.
TONY PASTOR'S
LATEST VOCAL VICTORY.
"Where Was Moses When the Light Went Out?"
MURPHY AND MORTON, BONNIE RUNNELLS, BILLY CARTER, McCAIN SISTERS, WATSON AND ELLIS, BILLY BARRY, JENNIE AND JOHN KENNEDY, CHARLEY BENEDICT, KITTY O'NEILL, IRWIN SISTERS, BRYANT AND HOEY, HARRY KENNEDY, JENNIE SATTERLEE, FRANK GIRARD,
and all of
TONY PASTOR'S FAMOUS TROUPE.
MATINEES TUESDAY AND FRIDAY. 31-1t

BOOTH'S. LAST WEEK.
JARRETT & PALMER
beg to announce that their season will close with the present week, the eighth and last week of
MISS GENEVIEVE WARD
MONDAY, TUESDAY AND WEDNESDAY,
MACBETH,
with the distinguished tragedienne as
LADY MACBETH.
Thursday, Friday and Saturday evenings and Saturday matinee,
JANE SHORE.
FRIDAY EVENING,
FAREWELL BENEFIT OF
GENEVIEVE WARD,
JANE SHORE
and two acts of THE HONEYMOON.
ADMISSION, 50 CENTS.
Reserved seats, 50 cents extra. Cushioned seats in the Dress Circle, 50 cents. Family Circle, 25 cents. 31-1t

STANDARD THEATRE,
BROADWAY AND THIRTY-THIRD STREET.
WM. HENDERSON ..... Proprietor and Manager
EVERY EVENING AND SATURDAY MATINEE.
1:30 P. M.
J. K. EMMET
as
FRITZ. [31-1t
Reserved seats..... $1 and 75 cents
Admission..... 50 cents and 25 cents

BROADWAY THEATRE,
CORNER THIRTIETH STREET.
EDGAR & FULTON ..... Lessees and Managers.
POPULAR PRICES ON BROADWAY.
RESERVED SEATS (in Parquet or Balcony), 50 cents.
MONDAY, Oct. 21,
first appearance in the metropolis of the young, beautiful and gifted
ELIZABETH VON STAMWITZ,
ELIZABETH VON STAMWITZ,
ELIZABETH VON STAMWITZ,
in her original character of MESSALINA THE ROMAN EMPRESS, in the historical drama and pageant of the same title, with new scenery, cast, and over 200 auxiliaries. MATINEE EVERY SATURDAY. 31-1t

FIFTH-AVENUE THEATRE.
Lessees and Managers ..... FISKE & HARKINS
STARTLING SUCCESS.
MODJESKA
AS FROU FROU
EVERY NIGHT AND SATURDAY MATINEE. 31-1t

MOZART THEATRE,
FULTON AND SMITH STREETS,
BROOKLYN.
MLLE. LUCILLE'S BURLESQUE AND OPERA-BOUFFE TROUPE.
Variety artists of recognized ability only engaged.
STARS
can secure dates by addressing
MR. R. SARNELLS, Manager, or
31-1t* H. J. CAMPBELL, Business manager.

NATIONAL VARIETIES,
49TH STREET AND 8TH AVENUE.
Wm. Rihson, Proprietor. F. A. McClane, Stage-manager.
Open all the year round. Artists and get a date. 31-1t*

P. T. BARNUM'S
NEW AND GREATEST
SHOW ON EARTH
OPEN EVERY AFTERNOON AND EVENING
at
GILMORE'S GARDEN.
CIRCUS,
HIPPODROME,
MUSEUM,
AND
MENAGERIE.
TWENTY TRAINED IMPORTED STALLIONS.
BEAUTIFUL EQUESTRIENNES
RIDING THROUGH
HOOPS OF FIRE.
First appearance of
MISS EMMA LAKE
in an entirely new sensational manege act.
PATRIZIO CATCHES CANNON-BALLS SENT FROM A CANNON LOADED WITH POWDER.
Admission, 25 and 50 cents. Reserved seats, 25 cents extra. Children under nine years 25 cents.
Doors open at 1 and 2 P. M. Performances one hour later. P. T. BARNUM,
31-1t* Proprietor.

WINDSOR THEATRE
(LATE STADT), 45 AND 47 BOWERY.
OPENS FOR THE SEASON
OCT. 28, 1878.
Artists in variety and dramatic please write immediately. Dramatic stars on certainties only.
N. B.—Company engaged for Oct. 28 will please assemble for rehearsal THURSDAY MORNING, OCT. 24, at 11 o'clock sharp.
31-1t* BOBBY NEWCOMB, Business-manager.

COURT-SQUARE THEATRE,
CORNER COURT AND REMSEN STREETS,
BROOKLYN.
A PERFECT GEM OF A HOUSE.
CAPACITY, 1,000.
For rent by week, month or season.
Apply to
T. C. MAYHER, Treasurer. 311t*

JERSEY CITY VARIETIES,
343 GROVE STREET, JERSEY CITY.
Grand opening Monday, Sept. 30. First-class artists wanted at all times. Salaries low, but sure. Address
31-1t* McLAUGHLIN & KERRIGAN, Managers.

NIBLO'S GARDEN THEATRE.
EDWARD F. STARIS ..... Proprietor and Manager
MONDAY, OCT. 21, and until further notice, KIRALFY BROS.' grand spectacular production entitled
THE DELUGE,
Or PARADISE LOST,
with MR. CHARLES POPE as SATAN, and MLLE. DE ROSA, PREMIERE, a most powerful cast, and Grand Ballet.
MATINEES
Wednesday and Saturday at 2 P. M. 31-1t*

BOWERY THEATRE,
FERDINAND W. HOEFLE ..... Manager
FOR ONE WEEK ONLY,
DOMINICK MURRAY,
ESCAPED FROM SING SING.
To conclude with the laughable pantomime
MAGIC BARREL.
First-class Stars only wishing dates will apply as above.
MAURICE PIKE,
31-1t* Acting Manager.

JERSEY CITY
OPERA-HOUSE.
A few open dates left. First-class Combinations and Stars wanted. Either rent or share. Seating capacity 1,000. Newly fitted and renovated. Apply to
W. H. BUDLONG,
30 2t* Manager and Proprietor.

THE MADISON HOUSE, NEW HAVEN, CT. Advance agents can make very low rates, with first-class accommodations. 24-13t*

SITUATION WANTED AS B-FLAT CORNET. Brass and String (solo if desired). Late of Harry Robinson's Minstrels C. RIGGS, Hopkins, Mo.

THEALL & CARTON'S
NOVELTY THEATRE,
FIFTH STREET AND SOUTH FOURTH,
BROOKLYN, E. D.
SEASON COMMENCES SEPT. 16
VARIETY AND DRAMATIC STARS
and
COMBINATIONS
WISHING DATES,
WRITE IMMEDIATELY. 28-41*-tf

THEATRE BRIGHTON,
1,232 BROADWAY.
Patronized by the elite of New York.
FIRST-CLASS COMBINATIONS
CAN SECURE TIME
ON GOOD SHARING TERMS.
N. B.—Variety artists having dates at the above theatre will consider them canceled, without further notice.
COL. G. W. WARREN,
22-13t* Manager.

CARROLL'S COMIQUE,
BROADWAY AND FOURTH STREET,
BROOKLYN, E. D.
OPEN FOR THE FALL AND WINTER SEASON.
Combinations of every description played on sharing terms or certainties. Address
30-2t E. M. CARROLL, as above.

SAN FRANCISCO MINSTRELS
OPERA-HOUSE, BROADWAY AND 29TH ST.
HOUSES CROWDED—IMMENSE SUCCESS.
THE GREATEST SHOW ON EARTH.
BIRCH, WAMBOLD, RACKUS, THATCHER, RYMAN, JOHNSON, POWERS, RICARDO, RUSSELL, PHILLMAN, STEVENS, RAYMOND.
IN NEW AND SPARKLING SONGS, SCENES, Etc.
To conclude with Ryman's new Sketch,
HERALD PERSONALS, Or
CUPID IN HOT WATER.
SEATS SECURED. MATINEE SATURDAY at 2. 31-1t*

ABERLE'S TIVOLI THEATRE, Eighth street, between Second and Third avenue.
JACOB ABERLE ..... Proprietor
THE LEADING VARIETY AND ONLY LEGITIMATE MUSIC HALL IN THE CITY.
OPEN ALL THE YEAR ROUND.
The largest and best company in the city.
60 FIRST-CLASS STARS. Burlesque, Ballet, Olio, Gymnastic, Pantomime. First-class artists only desiring engagements, address as above. 21-tf

THE LONDON.

235 AND 237 BOWERY,
OPPOSITE PRINCE STREET
THEATRE OPEN
ALL THE YEAR ROUND.
Artists wishing one or two weeks, please address as above
ARTISTS OF ABILITY AND REPUTATION
will do well to
APPLY AT ONCE FOR DATES. 1-tf

VOLKS' GARDEN

VARIETY THEATRE,
199 BOWERY, OPP. SPRING. 2?1
The London Music Hall of America.
OPEN THE YEAR ROUND.
MRS. PAUL FALK ..... Proprietress
WM. T. GIESELBERG ..... Manager
CAPT. GEO. T. SHAW ..... Stage-manager
First-class talent wanted at all times. Those having engagements must send in their business one week in advance, or they will be erased from the books.
All communications answered. Address
22-tf MRS. PAUL FALK.

HARRY MINER'S

NEW THEATRE,
165 and 167 Bowery, New York.
Artists please address
24-tf HARRY MINER,
Sole Proprietor and Manager.

HAYMARKET THEATRE,

COR. 30TH ST. AND 6TH AV., NEW YORK.
ANDY BLAIR - - - - Manager
FRANK BUDWORTH - Stage-manager
The Finest Theatre in the World.
Artists wishing dates will apply immediately and state lowest salary. Address as above. 20-1t-tf

FRED WALDMANN'S

METROPOLITAN NOVELTY THEATRE,
NEWARK, N. J.
Artists, please address
FRED WALDMANN,
25-12t* Sole Proprietor and Manager.

BETTER THAN GOLD!

Managers and traveling agents of theatre, opera and show companies will find it better than gold in their pockets if they are going west, north or northwest of Chicago to call upon or write to J. H. MOUNTAIN, City Passenger Agent of the
Chicago and Northwestern Railway,
62 CLARK STREET, CHICAGO.
This is by all odds the best road between Chicago and Omaha, Chadron and St. Paul, Chicago and Milwaukee, and Chicago and all points in the West or Northwest. It deals liberally as to rates with all show companies, and is patronized by the best-posted managers that come West.
This is the only line that runs the
PULLMAN HOTEL-CARS
west of Chicago, the PULLMAN SLEEPING-CARS north of Chicago, and PARLOR-CARS between Chicago and Milwaukee. Its lines reach all the important business centres of the great West.
Boston office, 5 State street; New York office, 415 Broadway; San Francisco office, 2 New Montgomery street.
MARVIN HUGHITT, General Manager.
W. H. STENNETT, General Passenger Agent.
27-36t* W. A. THRALL, General Ticket Agent.

BROOKLYN VOLKS' THEATRE

HYDE & BEHMAN ..... PROPRIETORS.
MONDAY, OCT. 21, AND DURING THE WEEK,
SAM DEVERE,
THE BIG 4
K. H. K.'S.
EMMERSON, CLARK AND THE DALY BROS
ALICE BATEMAN and WM. NOONAN.
FRENCH TWIN SISTERS
BARNEY McNULTY, ALICE SOMERS,
NOUVELLO QUARTET, DAVE OAKS,
WM. P. SHELDON, E. D. GOODING.
JULIA MONNELL,
ARTISTS, FIRST-CLASS ONLY. ADDRESS AS ABOVE.

BANJO. NEW BANJO MUSIC,
arranged by S. S. STEWART, the wonderful artistic Banjoist, 533 Race St., Philadelphia.
"The Duquesne Greys' March" $1 50
"Major Wolfe's Quick Step" 75
Others in preparation. 31-1t*

TO HARRY WOODSON.
Mr. Huntley May be wrong in regard to the song
THE DAYS WHEN I WAS YOUNG,
but I am right when I say you never wrote
TUMBLING ON THE SANDS,
which you have falsely credited to yourself in several song books. DAN DRISCOLL. 31-1t*

CRATER'S HALL,
NEWCOMERSTOWN, OHIO,
on P. C. and St. Louis R. R., East and West; M. P. and C. R. R., North and South. Population, 1,200; seating capacity, 400. Drop-curtains and scenery. Rent low.
31-1t* J. G. CRATER, Proprietor.

NOTICE
TO ALL MANAGERS OF THEATRES,
and to all those who thought we could not play
M'LISS.
So great has been the success of the
ORIGINAL PLAY
that the management of the North Broad-street Theatre, Philadelphia, has prolonged our stay another week, giving twenty-one consecutive performances, which proves
THE STRENGTH OF THE PLAY,
the unqualified triumph of
MISS ANNIE PIXLEY
over all competitors in the character of
M'LISS,
and the COMPLETE ORGANIZATION
OF THE DRAMATIC COMPANY,
with
J. E. McDONOUGH ..... as ..... YUBA BILL
ED. LANE ..... as ..... JUDGE BEESWINGER
We provide all managers with
TWO MOUNTAIN DROPS,
Painted by Geo. Hielge;
ALSO THE SET PRISON IN 2D ACT,
saving them $200 in mounting the piece. Having received letters from all managers who held dates for us that they will hold them for no other M'LISS than ours, we thank them, and can safely promise them a much stronger star in
M'LISS
than was originally provided.
31-1t* J. E. McDONOUGH AND ED. LANE.

WANTED—A FIRST-CLASS SINGING-CHAMBERMAID
for Fox's Theatre, Philadelphia.
31-1t Address JNO. C. CURRAN, Business manager.

MUSIC HALL,
VOLCANO, WOOD COUNTY, WEST VA.
(Centre of the West Va. Oil Region. B. & O. R. R., 20 miles E of Parkersburgh.
Beautiful New Hall, one story; thoroughly lighted, ventilated and heated; two dressing rooms; large stage; scenery; capacity, 500. Address THE VOLCANO HALL CO., Volcano, Wood County, W. Va. 25-13t*

WILLINGHAM'S HALL,
ALBANY, GA.
A rapidly growing city of over thirty-five hundred inhabitants. This building is new and situated in the
CENTRE OF THE BUSINESS PORTION OF THE CITY.
Has a seating capacity of 500. Drop-curtains and good Scenery, and is perfectly adapted to the use of Theatrical and Minstrel Troupes, Concerts and other entertainments.
C. J. DANIEL, Agent. THOS. H. WILLINGHAM, Proprietor. 23-12t*

FRONT-STREET THEATRE,
BALTIMORE, MD.
GEORGE NACHMAN ..... Sole Lessee and Manager
CHARLEY BURNHAM ..... Amusement Director
Open dates for only first-class Combinations, Sensational and Specialty Artists. Consider silence a negative, and write later. 23-13t

ST. JAMES' HALL, LIVERPOOL, ENG.
SAM. HAGUE, Sole Proprietor. SAM. HAGUE, JESSE WILLIAMS and J. W. ALLINSON, Lessees and Managers.
Vaudeville and novelty season, commencing Aug. 26, 1878. Male and female specialty artists of recognized ability can always find an opening by addressing the management. 28-tf

MILLER'S NEW OPERA-HOUSE,
CORDEN, ILL.
The best show town in Illinois. On J. C. R. R., 45 miles north of Cairo. Capacity, 600. Stage and scenery complete. Terms, $10 per night.
20-13t* A. J. MILLER, Proprietor and Manager.

OPERA-HOUSE
of
WHEELING, WEST VA.
(LATE HAMILTON OPERA-HOUSE).
This well-known place of amusement has been entirely remodeled and provided with the latest improved FOLDING OPERA-CHAIRS; also with a STEAM HEATER, and a great many other improvements. It is now fixed up as well as any first-class theatre in the country.
The house will be open after the 10th of September, 1878. For terms and dates apply to
F. RIESTER, Manager,
Wheeling, W. Va.,
or C. RANDOLPH GARDINER,
No. 13 Union square, New York. 20-13t*

FOR SALE AT A BARGAIN—A well-stocked VARIETY THEATRE,
in a town of 58,000 inhabitants; the only one in the city; good business. Reason for selling, the proprietor is called to Europe. Haste. Address VARIETY THEATRE, care of CLIPPER.
31-1t*

WM. A. HUNTLEY'S CARD.
I stated in a former article that Harry Woodson had misappropriated my original music, and will now undertake to prove the same. PITTSBURG, Oct. 18.

MR. HUNTLEY: I saw a copy of the song "The Days When I was Young," and at once recognized your original music which I arranged for you three years ago, and of which I know you to be the composer. FRED TOURGE, Leader of Orchestra for sixteen years at Trimble's Varieties. PROVIDENCE, R. I., Oct. 19, 1878.

MR. WM. A. HUNTLEY—Dear Sir: Copy of "The Days When I Was Young," the music of which is credited to Harry Woodson, just received. I find the melody the same as one of yours I wrote words for two or three years ago, and which is quite familiar to me by hearing you sing it often. If not plagiarism, it is one of the most remarkable cases of "Two minds with but a single thought" on record. Resp'y yours, SAMUEL N. MITCHELL, BRIDGEPORT, CT., Oct. 18.

MR. HUNTLEY: I saw your card in THE CLIPPER of Oct. 12, and am happy to say that I can endorse every word. Have seen the song "The Days when I was Young," and find your melody there NOTE FOR NOTE. An example should be made of all such imposters.
ARTHUR W. FRENCH, Song-writer.

BALTIMORE, MD., Oct. 10.
WM. A. HUNTLEY: I noticed your card in THE CLIPPER in regard to Harry Woodson, and will say that the music to the song he has published belongs to you. I saw the same two years ago (while you were playing in this city) as you had your song here for sale, and the arrangement was played by our orchestra.
CHARLEY HOWARD, New Central Theatre.

In conclusion I would say that I would advise Mr. Woodson to buy his music, and not put his name to other people's. Trusting I have given the public sufficient proof of this Woodson's misappropriation, and, not wishing to waste time and money on so worthless an object, I will say no more. WM. A. HUNTLEY,
31-1t* Banjoist, Vocalist and Composer.

THREE SENSATIONAL STARS wanted for next month and succeeding dates.
31-1t* METROPOLITAN AGENCY, 317 Bowery.

MANUSCRIPTS OF "SEVEN Sisters," "Angels and Luciters," "Every Man's Coat has a Hole in It" wanted by Metropolitan Agency, 317 Bowery. (*

WANTED IMMEDIATELY.—MOHAMED for French Spy. Must be first-class, reliable and thorough swordsman. CHAS. B. HOWARD, 27 Bond st. 31-1t*

MANAGERS,
MANY THANKS FOR YOUR KIND OFFERS,
MISS JENNIE HUGHES' TIME IS ALL FILLED FOR THIS SEASON. (31-1t*) CHAS. L. HOWARD, 27 Bond st.

A REJOINDER.
In the issue of Sept. 14 of THE CLIPPER appeared a biographical sketch of myself, in which there were certain testimonials referred to from pupils, professional and otherwise, between whom and myself there had always been a friendly relation. Among these testimonials, referred to in common, there was one from Mr. E. M. Hall, to which he replied in the issue of THE CLIPPER of Sept. 21, saying: "E. M. Hall wishes to state that he never was a pupil of Mr. C. Dobson, as was erroneously stated by him in the last issue of THE CLIPPER." Now, here is a plain, cool, deliberate contradiction; and what does it mean? Has Mr. Hall forgotten that he had taken lessons on the Banjo of me, and that he gave me a testimonial stating that I was a reliable and patient teacher? No; it don't seem possible, but, still I am unable to construe such a strange freak. I cannot even conceive a possible ambition so willing at least to be distinguished by moral forces so antagonistic to the principles of George Washington. In conclusion, I am quite willing to leave the solution of the puzzle with Mr. Hall, and content myself with the consoling fact that I am able to substantiate all I have stated in and in relation to that controversy.
31-1t GEORGE C. DOBSON of Boston.

METROPOLITAN DRAMATIC AND VARIETY AGENCY, 317 BOWERY, N. Y., wants Two Pairs Sisters, Serio-comics, Song-and-dance and Sisters, for immediate engagements in or near New York, and also at a distance. Also Sketch-artists and Specialists. 31-1t*

TRAGEDIAN.—A Shakespearian actor wanted for legitimate productions; 4 weeks. Only in or around New York. Apply Metropolitan Agency, 317 Bowery. 31-1t*

SENATOR FRANK BELL,
47 CLINTON PLACE,
31-1t* New York.

FRED MOWER
as
UNCLE TOM.
SECOND SEASON WITH THE WILKINSONS.
SEE PRESS NOTICES.
PERMANENT ADDRESS, LYNN,
31-1t* Mass.

NOTICE TO CIRCUS PROPRIETORS AND OTHERS IN THE UNITED STATES.—Whereas FRANK BROWN, Equestrian, advertised in Great Britain as FRANCESCO BROWN, having left while under a twelve months' contract (five months of which are unexpired) to the Cooke Brothers' Royal Circus, Great Britain, all managers are hereby advised to be prepared for his questionable propositions. He is supposed to have sailed for New York in the S. S. State of Louisiana. (Signed) JOHN HENRY COOKE.
HARRY WESLEY COOKE, and
ALFRED EUGENE COOKE,
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NOTICE.—The report in last week's CLIPPER that myself and wife,
MISS LIZZIE MARCELLUS,
have been engaged for the Winter with the American Circus is not true. We are still with John H. Murray's Circus, and open shortly with P. T. Barnum at Gilmore's Garden, New York. WILL. H. STOWE. 31-1t*

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A FULL DRAMATIC COMPANY,
WITH GOOD SHAKSPEARIAN WARDROBE.
Inclose stamp and address H. S. E.,
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I, CHARLES FORBES,

claim to have the best company and am doing the largest business and giving the greatest satisfaction of any dramatic manager on the road. Houses crowded to suffocation nightly, and in many instances hundreds are turned away who cannot gain admission, so great is the anxiety to witness the MATCHLESS PERFORMANCES of this combination of artists in their new version of "Uncle Tom's Cabin" (in six acts), and that greatest of all modern dramas entitled "BLACK DIAMONDS." I use the greatest variety of cuts, lithographs and descriptive bills, and the finest quality of any manager on earth. The press throughout the West are unanimous in their praise.

THE FORT SCOTT MONITOR SAYS:
The play of "Black Diamonds" was rendered last night for the first time at the Opera-house, in this city, by a dramatic troupe entirely new to us. Their happy rendition of the drama testified to the merits of the members as first class artists. The play is a new one, replete with thrilling incidents, and founded on the Mollie Maguire riots. The sentiment conveyed to the audience is one that accords with that of all fair minded men and women. It is a sermon delivered with more telling effect than were it to fall from the minister's lips in the pulpit. Could the play be produced in every city, town, village and hamlet, and its teaching followed, it would bring about a better feeling among all classes, and heighten the moral tone of the people and inspire them to become nobler men and women.

Another audience like that in Plymouth Church Tuesday evening gathered last night in Liberty Hall to the number of nearly 1,000 to hear and see the old, old story of "Uncle Tom's Cabin." The Uncle Tom is admirably made and the work last evening delighted all. Applause was incessant, and to the last there was no flagging of the deep interest which prevailed from the first.—LAWRENCE (KANSAS) JOURNAL.

"The presentation of 'Uncle Tom's Cabin' by the Forbes' Troupe last evening was one creditable to themselves, and fully bringing out the idea of Mrs. Stowe when she wrote the limited space prevents an extended notice this morning, but we recommend this troupe wherever they go."—LAWRENCE DAILY JOURNAL.

Proprietors of halls and theatres, East and West, desiring to play this great attraction for a series of nights will please send me their best terms to Nebraska City, Neb. "The clouds are passing away." Richard will soon be himself again. CHARLES FORBES,
Manager and Proprietor.

P. S.—Mr. Ed Gardner has recently taken the place of Scott Marble as stage-manager, and is giving great satisfaction to both me and the company.

Mr. Ed Getz, late advance-agent of Harry Robinson's Company, which recently collapsed in the West, has joined my company as assistant agent. 31-1t

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THIS MAGNIFICENT TEMPLE OF AMUSEMENT is now devoted to combinations. Seating, 3,000.
The Victoria Lotus party turned away people every night. For dates address

A PORTRAIT.

WRITTEN FOR THE NEW YORK CLIPPER,
BY F. B. H.

This portrait old,
That hangs before me as I write,
In colors now no longer bright,
Its charms unfold.

Yet, faded thus,
And done by one to fame unknown,
It ever in my eyes hath shone
All glorious.

Though others see
Only a lovely maiden there,
An angel pure, serene and fair
Looks down on me.

Sometimes I seem
The music of her wings to hear,
And her low voice doth greet my ear
As in a dream.

And then, ah, then,
As the sweet notes entrancing flow,
The dear old songs of "long-ago"
I hear again.

Again to her
I kneel, and fervently implore
That love may bless forever more
Her worshiper.

And then I feel
Upon my brow again that kiss
That crowned my youth with rarest bliss—
Love's sweetest seal.

And last of all,
That word which lovers most doth bless
I hear; again that little "Yes"
Doth thrilling fall.

Still greets my sight
That face so pale and delicate,
So proud and pure, yet passionate,
And warmly bright;

Those tresses rare,
That in their splendor kissed her feet,
That sunny smile, so witching sweet,
Beyond compare;

Those dreamy eyes,
So mild and tender, deeply blue,
And lips in which my heart once knew
Love's Paradise.

Ah, cruel fate!
That, in one mournful hour, bereft
My life of that true heart, and left
Mine desolate,

O angel bride!
Still guide me through the desert drear—
The shadows of this lower sphere—
Unto thy side.

And then, when o'er
At last the night, in fields divine,
Where grief comes not, thou wilt be mine
Forevermore.

SPLITTING THE DIFFERENCE.

WRITTEN FOR THE NEW YORK CLIPPER.

Gerald Chesterfield found it hard to analyze his own feelings as he sat in the drawing-room of a handsome mansion, awaiting the appearance of his betrothed, whom he had not seen since she was a child. For it was a betrothal, arranged as a mere matter of business between the two fathers, without any regard to the possible—nay, the probable—disinclination of the two children might have towards consummating the engagement upon arriving at a suitable age. Until the boy was thirteen years of age they had played together in the frank companionship of childhood; then he had been sent abroad to be educated, and had remained there until now, when, at the age of twenty-five, he had just returned to his native land. How much longer his stay would have continued had it not been for a certain event I cannot say, for his love of travel and adventurous research was great. Indeed, he had serious thoughts of joining Stanley's African exploration-party, when a dispatch announcing the death of his father changed his plans.

The next mail brought him particulars of the sad event, and also a letter addressed to him, which had been found among his father's papers. Opening it with feelings of sad regret that he had not been near to receive the instructions which it contained from the lips of his venerable parent, he read the contents. His father implored him to return to America, and assume charge of the large property to which he was heir; to use it well, to exercise a brother's protection over his sisters Harriet and Letitia; but, above all, to fulfill the engagement with Laura Richards, entered into so long ago.

As fast as steamer and railroad could bring him, Gerald hastened home, and only stopped long enough at Eagle Crag to greet his sisters before setting out for Lowville, the home of Laura.

A letter of the preceding day had announced his coming, so his arrival was not unexpected. He was shown into the drawing-room, where he sat wondering into what manner of maiden his little sweetheart had developed, and if she would consentingly shun all allusions to the bond between them. He had not long to wait. The rustle of silk and click of boot-heels upon the hall-tiles reached his ear. The door was pushed open, and a radiant vision fairly burst into the room. With the frankest grace imaginable, two hands were warmly extended, a rich, full voice cried "Welcome home, Gerald!" while a pair of rosy lips seemed to invite the kiss which the usually undemonstrative young man pressed upon them.

Carried away by the warm impulses which Laura's cordial, unaffected manner aroused within him, he saw for some time nothing to condemn, everything to praise. But gradually his cool, critical self returned, and he thought, as he scanned the girl before him, that her eyes, though beautiful and brown, were a trifle too merry, her wavy hair overdressed and too fluffy about her face, her full, red lips smiled too much, and her manner lacked repose. Then, her language was too extravagant, the phrases "too lovely for anything," "perfectly grand," "sweetest thing in the world," occurring too often for his fastidious taste. Poor Gerald! his travels had worn out his enthusiasm, and made him a trifle *blasé*. However, the call was quite satisfactory, and he took his leave after promising to come again in the evening.

It was not many days before he began to assume a degree of authority over Laura, and to try to correct what were in his eyes grievous faults.

"O Gerald!" was Laura's greeting one morning, "I am just delighted to see you. Come into my sitting-room. I have the prettiest sight in the world to show you. Come! Hurry!" she cried, dancing down the long hall in front of him.

He followed quietly, saying as he went:

"My dear child, do not run. I wish you would move in a more dignified manner."

"O Gerald! don't be priggish. I am too happy to be poky and slow. Just look there! Are they not darlings? Look at that black-and-white one—is it not too lovely?"

And the girl hung delightfully over a basket containing four puppies in the blind stage of existence.

"Yes; they are very fair puppies," answered Gerald coolly.

"Very fair!" echoed Laura. "I think they are too cunning for anything in this world. Oh, you sweet sings!" she continued, fondling the tiny dogs.

"There, there, Laura, I think you have expended quite enough enthusiasm over those creatures. Aren't you ready for our ride?"

"Why, I thought you would like to see them," said Laura, surprised at the cold reception her pets had met with. "I supposed men were fond of dogs."

"So we are; but we do not always think them worthy of such raptures. I am willing to admit that your pets are charming, however," returned Gerald, seeing a cloud upon the fair face. Fearing that he had gone too far, he passed his arm lightly around Laura's waist in one of the few caresses that he ever offered, and was relieved; then she slipped her warm, soft hand in his, in her quick, responsive way.

So they went to drive, and Gerald made himself very pleasant, for he was a brilliant talker. Laura sat listening with rapt regard to the romance of the Old World, and was very quiet for some time. At last she aroused herself, saying:

"Europe must be very beautiful, and I hope some time to go there. But I love my own country; and now, in return for your description of beautiful scenery, I am going to show you my pet view."

She directed him to a hill, from which could be seen the pretty, winding river, pursuing its way past rocky, wooded shores.

"Now, isn't that perfectly charming? See the beautiful blue river, and the lovely green trees, and those glorious rocks. Oh, it's enchanting, heavenly!"

"Laura! Laura! do be more guarded in your language. The view is very pretty, I admit; but I wish you would not use so many extravagant adjectives."

She had been leaning from the carriage, with clasped hands, and eyes lighted with enthusiasm. As he spoke, she turned towards him, and all the brightness died out of her face.

"What have I done wrong now?" she asked wonderingly. "Nothing that I say seems to please you."

"Do not be angry, Laura," remonstrated Gerald; "I only meant to caution you against expressing your feelings so openly."

"Do you expect me, then, to stifle all the emotions which a beautiful object or a grand view arouses in my mind? If so, it will be better for me to keep silent while in your company, for I cannot at such times use the cold terms which are pleasing to you."

The storm Gerald had evoked seemed likely to prove serious; but, by much finesse, he managed to dispel it, and took great care to refrain from faultfinding until the next evening, when Laura was to give a *fete champetre*. He betook himself to the house at an early hour, hoping to see Laura alone for a few moments.

Their engagement, while tacitly acknowledged, had never been directly alluded to. To-night he was determined to settle the subject, and to appear before her friends as her accepted suitor. He also desired to present one of the numerous bridal-gifts he had purchased in Europe. This was an exquisite set of gold filagree, wrought in the form of pan ses, and comprising necklace, pendant, earring and bracelets. He sent the case containing them to her dressing-room, accompanied by a note more lover-like than anything he had yet written her, in which he begged her to come to him for a few moments before the company arrived. In a very short time the impulsive girl made her appearance, exclaiming:

"Oh, you dear, sweet Gerald, they are perfectly lovely! I can never thank you enough. See, I have put in the earrings; but I want you to clasp the bracelets and necklace, because they are your gift."

As he proceeded to obey her she dropped a quick kiss upon his hand, and looked up at him with eyes full of gratitude.

"There, you'll think I'm too impulsive; but, indeed, I'm too happy for anything in this world," and she gayly waved her arms above her head and waltzed round the room. "But how do I look, Gerald?" she asked, checking her whirls and shaking out her train.

Anyone who could see her—with her voluminous draperies of crisp blue organdie, decked here and there in the way fashion dictates, with bows, and loopings of many-colored satin ribbon, her white throat and arms displayed by the square neck and elbow-sleeves of her dress, her bronze-brown hair puffed and curled—without being charmed, must have been devoid of all appreciation of the beautiful. Gerald's gift was very becoming, and she stood flushed and radiant, awaiting his approval.

At times Gerald affected an eye-glass, and he brought it into play on this occasion, thereby adding to his usual cold, critical expression. After scanning her coolly for what seemed an age to her, he said quietly:

"You are looking very well to-night."

Laura's expectant face fell.

"Only well?" she said. "Why, I thought surely you would be pleased with me."

"And so I am, Laura; but you know I never rave. Come, let us sit down; I want to talk with you."

He attempted to draw her to a seat on the divan, but her quick sensibilities had been wounded; so she perversely drew away, saying:

"No; I should probably say something that would offend your strict sense of propriety."

"Do not be childish," he replied. "You know that you will never offend me if you will only endeavor to be more guarded in your conversation and manner."

Laura was about to make an angry reply, when an early arrival made his appearance in the person of Charley Brood.

"May I come in, Miss Laura, even if it is early?" he called cheerily.

Laura turned to him with relief.

"Oh, yes, Charley; come in, do," she responded, resuming her usual gayety.

"I've brought you some flowers from our garden. I thought they would suit your dress. You're looking perfectly charming, *ravissante!*"

"Thanks. Do I really look nice, Charley?" laughed Laura, taking a wicked delight in this praise, knowing that Gerald was scowling in the background.

Charley lifted his hands in excess of admiration.

"Oh, divine! Turn round—now the other side. Your toilet is lovely—elegant!"

"I am glad you like it. But how good of you to bring these flowers! They are perfectly lovely! Isn't that bud too sweet for anything?"

As they daintily examined the flowers, Charley's blonde curls came very near Laura's brown puffs, and Gerald ground his teeth, muttering:

"Confound the puppy!"

"I am *so* glad you came early, Charley," continued Laura. "You will have time to see the supper-table in all its beauty. Will you come, too, Mr. Chesterfield? No? Then Charley and I must go by ourselves. It is worth seeing; for dear, good papa has been a perfect darling about everything."

They set off through the rooms, and as their voices were borne back to Gerald he heard the words "Sweet, heavenly, magnificent," scattered broadcast upon the evening-air. He sought a sheltered portion of the grounds, and endeavored to tranquillize himself by a good cigar. When he returned to the house the guests were rapidly arriving, and Laura was standing by her father's side to receive them. To his surprise he saw that she had laid off his gifts, and replaced them with her old ornaments and Charley Brood's flowers. He was more than usually cold and critical through the evening, while Laura glanced like a bright butterfly among her guests, talking and laughing in her most extravagant manner, with Charley Brood for a constant attendant. At length Gerald took his departure, merely saying as he went through the form of leave-taking:

"I should like to see you alone to-morrow, Laura."

"Very well—at eleven," returned Laura as coolly as himself.

The next morning they met at the appointed time.

"I have wanted a serious talk with you for some time, Laura," began Gerald. "I suppose you are aware of the arrangement which our fathers entered into in our behalf when we were children?"

"Yes," replied Laura; "papa has told me."

"It was the dying request of my father that I should carry out that arrangement. For this reason I hurried home and presented myself before you. It was but natural that I should look at you critically; for, as my wife, your position in society will be a conspicuous one, and, for my sake and your own, I wish you to make a favorable impression upon my friends in New York, and more especially in London, where I have lived so long. Now, my dear Laura, I wish you would endeavor to use less extravagant language, to give less expression to your feelings, and to cultivate that repose of manner so essential to good breeding."

And on he went on. No word of love to win a romantic young heart, no pleading for her favor—nothing but censure. But he was mistaken if he supposed Laura would take it quietly.

"Are you quite finished?" she inquired as he paused. "Then it is my turn. I was informed, when quite young, of our parents' wishes, and grew up to regard the matter as settled. I remembered you as a boy who had been very kind to bring these flowers! They are perfectly lovely! Isn't that bud too sweet for anything?" kind, and was content with the arrangement. I am naturally warm-hearted and impulsive, and, growing up without a mother's care, perhaps a little spoiled. Until you came, however, no one had discovered that I was more than ordinarily faulty; but you have, from the very first, frozen my enthusiasm with your chilling reserve. I thought me forward when the affection I naturally felt for one who was to be my husband showed itself in my manner. Has it ever occurred to your masculine mind that I may have found *you* not altogether satisfactory? That your lack of feeling and your cold, critical nature is as distasteful to me as the reverse in myself can be to you? No; you doubtless expect me to lay myself at your feet, to be moulded and made over according to your model. But I cannot change my nature, even to be the wife of perfection as embodied in yourself. You have wish your own lips shown that I am not fitted to be your mate; then allow me to those who do not think me so absolutely displeasing."

"Young Brood, for instance," sneered Gerald.

"Perhaps!" haughtily replied Laura. "I am very fond of Charley."

"Yes! I saw that you wore his flowers last evening, instead of my gift," said Gerald, perfectly white with anger.

"I did," she retorted. "Not feeling worthy to wear your offering, I took that of a more common mortal. I will see that your gift is returned."

"Do you mean this to be an end of all between us?"

"As you please, sir."

"Were it not for the sacredness of my father's wish, I would accept your dismissal. As it is, I will try the efficacy of absence. Perhaps, when next we meet, you will have recovered your usual good sense, and be willing to pay a little heed to my requests."

So, manlike, he left her with the accusation of having originated the quarrel which he had brought on himself, and departed for Eagle Crag. But he was out of sorts. Letitia and Harriet seemed unusually prim and reserved; they touched his hand lightly and offered cold cheeks for his kiss of greeting—so different from Laura's warm, loving ways. And their conversation was so stiff and proper that he found himself using some of Laura's phrases by way of contrast. Their rich but excessively plain apparel and ill-arranged hair annoyed him, and, knowing his former taste in such matters, they were surprised when he suggested that they put bows on their dresses and crimp their hair. One evening he hurried into their sitting-room, saying:

"Come to the cliff, girls, as quickly as you can! There is the most superb sunset that you ever saw."

After making him wait until they had sought and donned Shetland shawls, they walked slowly along the path, refusing to take a shorter way across the turf.

"Yes, yes," they said primly, not a whit stirred by the gorgeous coloring of the waves and sky, illumined by the setting sun as he sank behind the vast expanse of sea. "It is very fine, but nothing unusual."

"Very fine!" he echoed. "Why, where are your eyes? It is magnificent, divine!"

They bestowed a glance of perfect astonishment upon him, and then walked demurely back to the house, while he threw himself upon the grass and longed for the companionship of Laura—for her sympatny, her impulse, her enthusiasm.

"She has never seen the sea," he mused. "I must be the one to show it to her for the first time. I will hear her fresh, girlish raptures. How her eyes would glow at the sight of this sea and sky, the little darling! I will return to her at once; and, if she will only forgive me, I will marry her as soon as possible, and together we will visit all the beautiful places of this world."

Accordingly, the next day saw him en route for Lowville. He had always considered the display of emotion consequent upon surprise as very vulgar; but he found himself planning how he could take Laura unawares, and learn her real feeling towards him.

As he mounted the steps of Mr. Richards' house his heart leaped, prompted the thought that Laura might be riding with Charley Brood; but he learned that she was alone in the garden. He sought her in her favorite resort, an old Summer-house. As he stole to the entrance and peeped between the vines, he discovered her gazing sadly upon a photograph, all the laughter gone out of her face. Overjoyed to find that it was a picture of himself, he called softly:

"Laura, darling!"

She started to her feet, and he caught her in his arms, exclaiming, between the kisses he pressed upon her blushing face:

"I've been perfectly desolate without you! Can you forgive me for being such an idiot, such a cold-blooded creature?"

"But do you ——?" murmured Laura.

"Do I love you? Doesn't this look like it? Why, I love you devotedly, frantically, you little witch! And I am not *quite* detestable to you, am I?"

"No," she answered shyly.

"Why, what is the matter with you, Laura?" he cried, holding her at arm's length. "You haven't used a single adjective since I came."

"But you have," answered Laura roguishly. "What is the matter with *you?* I thought you disliked them."

"So I did; but that was when I was an insufferable prig. But, tell me, are you glad to see me?"

"Very glad."

"Then why don't you say so? A few weeks ago you would have assured me that you were perfectly delighted, and that I was the dearest fellow in the world. I've just been hungry for such a welcome, and now you only say you're 'very glad.'"

"Well, Gerald," replied Laura, "I've been thinking of what you said to me, and I realize that I was often unladylike and boisterous."

"No, never. It was I who was cold and poky."

"Well, perhaps we were both extravagant in our way."

"Then let us split the difference!"

And they did. Laura, while she retained her fresh enthusiasm, tempered her expressions, and Gerald threw off his cool, *blase* air, becoming more demonstrative.

The once cold, reserved man would hardly have been recognized in the bridegroom, who, when he was admitted to see his bride in her marriage-robes, took her in his arms, regardless of veil and orange-blossoms, assuring her rapturously that she looked "perfectly lovely," and even using the obnoxious phrase: "Too sweet for anything in this world!"

A CANARY BIRD, that had become such a pet among the clerks in the office of the gas-company that it was allowed to fly about the office, escaped through a window one morning last October. No tidings could be had of its whereabouts, and the little songster was given up for lost and long since forgotten. But whether confined in a strange cage or flying about the country (how could he survive the Winter?), 'Dick' seems to have remembered his old home, and the other evening appeared at the office-window and perched there until the window was opened, when he immediately entered, a very welcome visitor, and apparently very happy to be back in his old home. He was identified by a peculiar mark.—*Hartford Times.*

THE LATE ARTHUR CHENEY.

Arthur Cheney, proprietor of the Globe Theatre, Boston, Mass., died in South Manchester, Ct., Oct. 15, aged 41 years. For some months past he had suffered keenly from dropsy, and had submitted to several surgical operations, which, although they afforded him temporary relief, so undermined his constitution that his strength gradually failed him until death relieved him of pain. In company with Moses Pollett of Boston, he built a theatre on the site of the present Globe Theatre, and called it Selwyn's Theatre, out of compliment to John H. Selwyn, who was selected to manage it, and it was first opened Oct. 28, 1867. The theatre was conducted upon first-class principles, the stock company being excellent, the pieces mounted in style of having magnificence, and the patronage liberal. After a time dissension arose between Mr. Cheney and Mr. Follett, owing to a diversity of opinion as to the manner in which the theatre should be conducted; and Mr. Follett, after consulting Mr. Selwyn, determined, if possible, to get rid of Mr. Cheney. A mutual friend, Mr. Peter Wallack (as ever growing old, or a man like John Gilbert as ever having been young? The late J. W. Wallack, too, even to the time of his death, was always affectionately spoken of among his professional brethren as "Young Jim." I have been unwittingly drawn into these reflections, fishing, as it were, for an apology for using the term "Old Joe" in referring to my late and much-respected manager.

I think if there was ever a man that I regarded with a feeling of positive dislike, it was Foster—that is, when I was a youngster. Even now, at this late day, my ink turns gaily as I think of him. "Old Joe," as my memory was jolted by unpleasant truths, of "not putting too fine a point on it," that was anything but flattering. For instance, it was not exactly the thing to tell a juvenile tragedian to his face that he'd better take to second old men. Yet this he told *me* in the first flush of my tragic aspirations, when, according to my own estimate, my rendition of Booth would "pale his ineffectual fire" in contrast with my rendition of the Dane—fading in comparison as doth a penny dip in the presence of a calcium-light. I have often asked myself if Foster could really have been in earnest. And I freely confess that I have still vanity enough left to suggest, parenthetically, that, if the wisdom which McCullough so gracefully assumes should have been suffered to become moth-eaten for want of a wearer, old Joe Foster would have been certainly to blame, not I.

My engagement with Mr. Foster was for the juvenile business, for the Fall and Winter season of 1852-3, and I may as well add, the old Pittsburg Theatre. In consequence, however, of extensive repairs and alterations, the theatre was not ready for occupancy in time for the regular opening of the season. The company, after being organized, was taken to Wheeling, Va., until such time as the Pittsburg Theatre could be in readiness. Being engaged by letter, I had never come in personal contact with my new manager till my arrival in Pittsburg. I was much taken with him at first. To me he seemed a jolly, good-natured, easy-going Englishman—perfectly democratic in his intercourse with his company, and seemingly anxious to make everybody as comfortable as possible. Easy, eh? Well, I shall not anticipate. Like some sea-captains I have met in my travels, Foster was all very well when off duty; but, once afloat, I tell you, sir, Joe was the man to make the boys toe the mark. Let anything go wrong at night, let the act-drop come down too early, or let the red-fire be touched off too late, and woe and tribulation to the guilty one. For fierce invective and overwhelming denunciation he had an explosive and inexhaustive vocabulary entirely his own—a perfect avalanche of derogatory adjectives, like Jove's thunderbolts, in continual reserve, likely at any moment to pop off, and from which the only safety was in unconditional, precipitate and ignominious retreat. Avoiding the first outbreak of his wrath, your were all right; for, generally speaking, the gust was too violent to last long, and, after "putting your foot in it," if you were only fortunate enough to escape down a trap or up among the flies till the storm blew over, you had good reason to congratulate yourself.

Foster himself had been brought up in a severe and trying school, at Astley's Amphitheatre, in London. Thoroughly master of the details of his profession, from the proper way of sewing on a spangle to the getting-up of "The Battle of Waterloo" or "Mazeppa," he had little patience with intrusive incompetency, and no toleration whatever with positive carelessness or neglect. After my first appearance on the stage of Pittsburg, Mr. Foster was most anxious in his inquiries concerning a certain English lady he had recently engaged to play his leading business.

"You remember, she came over with the English star who played such a successful engagement at the Holliday Theatre, Baltimore, last Spring?" my new manager suggested. "I have never seen her," he continued; "but, as she is announced as *Miss* on the bills, I presume she is not very old nor very ugly. On the latter point I feel a little anxious, as much depends on that for the success of my season. You were engaged at Baltimore last year. Did you ever see her?"

"No," I replied. "My constant duties at the Museum prevented me; but, as an actress, I have heard her very highly spoken of, and I congratulate you on having secured the services of so talented a lady."

"She leaves St. Louis to-day, and will join us in Wheeling on Friday, preparatory to opening there on Monday next," he continued. "Of her ability I have little doubt; but I would give a twenty-dollar bill for a daguerreotype of her this minute, just to set my mind at ease in regard to her personal appearance."

On the following day the company embarked on a steamer for Wheeling. It seemed more like a family party than any company I had ever been in. As I write, my eyes moisten as the thought suggests itself: "How many of that merry company who embarked on the sunny Ohio that bright morning are now alive?" The young, the beautiful, the light-hearted and the gay, on whom death's sombre curtain has descended, and whose merry laugh is hushed forever in that deep, long sleep that knows no waking again upon the earth.

Well, to resume, all went merry as a marriage-bell till the boat made the landing at Wheeling on the following day. By that time Foster was in a perfect fever of anxiety to see the new leading lady from St. Louis. Giving hurried directions to the younger members of the company to look after the ladies, children, baggage, etc., the old man jumped ashore before the boat was made fast, and in a manner extremely suggestive of an early harlequin experience, and highly creditable, all things considered, to one of his personal avoirdupois. It was nearly half an hour before the company reached the hotel, and, as we were ascending the stairs, we met the old man slowly walking, or rather tottering, down—"so pale, so woe-begone," that, at the first glance, I saw there was something serious the matter.

"Boys, I want you to come down to the barroom, as I have something particular to tell you," he said in a subdued and sorrowful tone.

It did not need a second invitation with most of us to take a chance of the fabulous probability which the mention of the aforesaid locality suggested. So, after seeing the ladies and children "well bestowed," we hastened back to the barroom, where we found our disconsolate manager looking gloomily out of the back window, with one hand under his coat-tails and the other thrust into his bosom, in the attitude assumed while playing Napoleon in "The Battle of Waterloo" many years before, at Astley's Theatre. "Bonie" looking out from his rocky cage in St. Helena never could have appeared more thoroughly disconsolate than did his worthy representative on that memorable occasion.

"What is the matter, governor?" we anxiously inquired his son Charley as we entered the bar.

"Matter enough," despondingly replied the old man. "Charley, it's all up with us for the season. I've gone and engaged a leading woman with a horse's 'ed on her!"

In moments of excitement Old Joe never stood about an unnecessary *h* or so—a trans-Atlantic peculiarity of which many of more classical pretentions are not entirely innocent.

"And," continued our heartbroken manager, "nothing will do her but to open in Juliet or Pauline. I've been trying to make a compromise with her for the last half hour—anything between Meg Merrilies and Lady Macbeth; but she's the d——dest beth;' but the blarsted Hinglish himpostor won't listen to hanything reasonable or accommodating."

"But, father," Charley urged, "I have heard she was one of the best heavy-women they've had for many a day at Drury-lane—her talent ——"

"Don't be hahsinine!" interrupted the old man; "and as for Drury-lane, I wish to Heaven she was there now! No wonder they wanted to get rid of her. Charley, of all the d—n catamarans that ever stood six-foot-two in stockings, she beats. A *Miss*, too! Why, Charley, she's old enough to be your grandmother, tall enough for a Life-guardsman, and ugly enough for an elephant! I've made a nice mess of it—buying a pig in a bag! They'll murder her when we get back to Pittsburg; I know they will—them gallery-boys. They'll get chucking down hot stoves again, as they used to in Tom Flynn's time. A big salary, too! Almost twice as much as I was paying my leading-woman last season—papers signed, sealed and delivered—no chance for us on her side, and no redress for me against the ——!"

Here Joe drew on his vituperative vocabulary, making uncomplimentary reference to her canine nativity, and accompanying it with a sanguinary adjective altogether too emphatic for ears polite.

As Foster predicted, this unfortunate lady was a dead-weight and drawback on that which else might have been a very prosperous season. To make matters worse, if possible, this female was as perverse in temper as she was ugly in person. She quarreled with everybody of her own sex having the slightest pretensions to good looks, and succeeded in keeping matters behind the curtain as disagreeable as you can possibly imagine. Even the old man (and I can vouch for his physical bravery) found it prudent to fight shy of her, and as a general thing gave her a very wide birth. Once only did he venture on a wordy tilt with her, and then, despite his vast vituperative resources, he came off second best; for, after exhausting his battery, he suddenly retired, acknowledging the fact to the bystanders that he was no match for that female "Deaf Burke."

At Christmas-time that season we produced the pantomime of "The Seven-league Boots"—the Clown, Harlequin and Pantaloon being drafted from the stock company. Sam Ryan, our light comedian, played Harlequin; the low comedian, Chickie Richardson, Clown; and Bill Bailey ("Old Bill"), Pantaloon. Now, Chickie and Sam used to get along with the jumps pretty well, but Bailey generally went through a clock-face or other pantomimic device like a ton of coal, carrying dial, case and everything with him *en passant*. One night Bailey got pretty badly hurt in transit through a family portrait with a very large mouth and terribly working eyes. William was carried in a badly battered condition to the dressing-room, stripped hastily of his pantomimic habiliments, and the same were as hastily transferred to the *corpus* of the writer. Meantime the fun was continuing fast and furious upon the stage, minus the temporary absence of "Joey." The stage was set with a farmyard scene, having a set haystack at the back through which we all had to jump, and I arrived on the scene just in time to test my agility as a jumpist. For the information of the uninitiated, I will state that, when the jumps are made, four stout stage-carpenters are stationed at the back of the scene, facing each other by twos, and, with hands firmly clasped, catch the flying artist as he comes through. It seemed that after Bailey's accident the men at the back had not been informed that a substitute had been hastily impressed. The consequence was that, after the Clown and Harlequin had gone through the haystack like a shot from a shovel, the carpenters quietly turned away, thinking their duty done; and when your humble servant came bowling through like an express-train through a tunnel, he succeeded in knocking over a carpenter or two, and, frantically clutching at the braces on which the haystack was supported, brought up suddenly with his right optic in violent contact with an iron screw-eye which fastened one of the braces to the stage.

To be brief, this was my first and last appearance as a pantomimist. For a month or more I carried a parti-colored mansard-roof on my right cheek-bone, while the damaged optic above appeared in deep mourning, as if in deference to my defunct hopes of ever starring it in pantomime. By way of consolation, Old Joe would frequently aver that Bailey and myself were sorry muffs from a pantomimic point of view—in fact, that we were the worst *pair* of Pantaloons he ever had in his theatre.

I can scarcely realize that my dear old manager is no more. Fortune had not dealt kindly with him for many, many years; but let us hope that he has found the rest which seemed denied him here, and has awakened in that brighter and better land where poverty is unknown and sorrow cannot enter.

THE TENTING SEASON OF 1878.

COMPILED FOR THE NEW YORK CLIPPER,
BY F. W.

The tenting season of '78 may be said to be at an end, although several companies are still on the road. The yellow-fever in the South will cause some companies to close their season earlier than usual; and in this connection it is pertinent to recall the fact that the London Show, John Robinson, and W. W. Cole have contributed large sums for the yellow-fever sufferers. As a rule, managers have kept all promises and presented almost every attraction announced. Sells Bros. advertised seven elephants, Barnum six, and "The London" five, while Van Amburgh claimed "the largest elephant on earth."

The past season has worked a reform for the good and comfort of the audience in doing away, to a certain degree, with the candy-butcher and fakir on the seats. To be sure, the candy-butcher is really a part of the show. If Jones and his girl visit it, or Brown and his family, or Mary and Jennie, they all want some candy or lemonade or peanuts, etc., and they must do the usual amount of guying (in a good-natured way) with the fakir on the seats, for it is a part of the show. The past season has demonstrated that the candy-butcher, by being accommodating and polite, and not "too numerous," will continue to be, as heretofore, a necessary and popular feature of the circus.

"Barnum's Greatest Show on Earth" opened the season in Brooklyn, this city, where it did a fine business. During the season here died poor Ted Almonte, one of the best clowns in the profession. After closing in this city, the show went into New England, taking in all the principal cities. They have also played in all the chief cities as far West as Chicago, and back to New York, being to-day in Rochester and to a somewhat questionable action on the part of one of the managers, they did only fair during the first part of the season; but, reaching East, and Barnum exhibiting himself, business took a jump to immense proportions, and remained large all Summer, they often being compelled to give three performances a day. The big business is not to be wondered at, for, aside from the popularity of the proprietor, no other show ever offered such a multitude of attractions.

Forepaugh's Circus and Menagerie started from San Francisco early in the Spring, and came across the continent. It was a good show, and business was excellent from the time it started until the last of last, and it drew as much, if not more, than ever. The show did a good business, and will close with the share of the season's spoils.

Burr Robbins, with Barnum, left the show on account of his operations to the Western States, having been in Iowa, Nebraska and Kansas much of the time. He has given a first-class performance, and played to an average good business all the season.

The Van Amburgh Circus and Menagerie started from Armenia, N. Y., two years ago, and since then has played in almost every State of the Union, losing hardly a day during that time. The want of paint and general repairs on the cages, chariots, harness, etc., is evidence of the long season. Last Winter they made a thorough canvass of the South, playing a fine business; this Summer they have worked East through Michigan and New York, and into the New England States by way of Vermont. They gave Coup a hard push in New Hampshire and Maine. The show is in excellent hands, and has had a steady run of good business. It will close with a great deal of money in pocket.

It would be impossible to say anything of Dan Rice with any degree of certainty. He has been in the far West with a small company, playing fluctuating business. He should be commended, however, for unusual pluck and perseverance, having met with reverses and accidents enough to discourage any ordinary mortal. The first of the season he was traveling on the steamer Damsel, which in July struck a snag in the river at Decatur, Nebraska. Since then he has been traveling by team and rail. The Sheriff at Sedalia, Mo., Sept. 23, piled the last straw upon the camel's back. The animal struggled heroically, but was forced to succumb Oct. 8 at Kansas City.

The Campbell Circus and Menagerie has worked very quietly, and made very little talk. The show started from Richmond, Va., early in the Spring. The menagerie was first class, but the performance fell short of what was expected. Several parties have been named as the proprietors, but a well-known Philadelphia showman is very adjective altogether too emphatic for ears polite.

The Sells Bros.' Seven-elephant Show has exhibited in Indiana, Illinois, Ohio, Michigan and Pennsylvania principally. In Illinois it billed against the London Circus, which effected neither show, as both did a good business. The Sells Bros.' menagerie was A1, and their performance, although ordinary, comprised some first class features. By a wash-out on the Marietta and Cincinnati Railroad they lost Sept. 12, 13, 14. At Tyrone, Pa., Oct. 9, the wind played sad havoc with the canvas, and compelled them to resort to the old-time manner of giving the performance, viz., in the open air, with only the wall of the canvas up. Whether the big audience resembled the audience of ye olden time is a conundrum for some of the old-timers. This show has done an excellent business this trip, and made considerable money.

Of course the season has had its dark days and its bright days, and has been no exception to prior seasons with respect to the trials and tribulations afflicting mankind in general and showmen in particular. But during fair weather and foul, sunshine and clouds, the showman has had no truer friend, or one who received a warmer greeting, than THE CLIPPER.

WINTER INDICATIONS.—About these times the farmer takes a walk of a pleasant Sunday afternoon to get points on the weather. Indications for the coming Winter. If he finds the muskrat houses unusually thick and strong, the fish collecting in the deepest water, the squirrels thick in his sugar bush and covered with an especially heavy coating of fur, he shrugs his shoulders and takes a look at the family woodpile. The season is sure to be a cold one. All these signs are reported to be strongly marked this year. Residents on the edge of the great Adirondack wilderness note an additional one, that bears and all kinds of small game are coming to the edge of the woods. In very severe Winters they subsist with difficulty, and invariably seek the clearings in advance of the cold.

LIFE!

WRITTEN FOR THE NEW YORK CLIPPER.

What's an hour, a day, or a year
But a regret, a remorse, or a tear?
What's life itself but a ceaseless round
Of fortunes lost or treasures found,
A faded memory, a forgotten friend,
Blighted hopes and uncertain end?
Oh, vapor, dream, delusion, snare,
These are thy trophies, great world of care.

GEO. SKERRETT.

LIGHTS AND SHADOWS OF AN ACTOR'S LIFE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CHARLES WARWICK.

"Another veteran gone." So announced the papers a few months ago in referring to the death of Joseph C. Cowell, "as" as he used to call him seven five-and-twenty years ago, when he was my manager in Pittsburg. Not out of disrespect at all, mind you, was this term applied, but more in the way of distinctive individuality. Have you never observed that there is a certain kind of men we invariably term as *old*, and also that there is another kind of man whom we always speak of as growing young? Take Stonewall Jackson, for instance—one of the handsomest men in the Confederate Army. He was but thirty-eight years of age at the time of his death, and yet, even at the South, he is always endearingly spoken of as "*Old Stonewall.*" As a reverse of this, who can imagine a man like Peter Wallack as ever growing old, or a man like John Gilbert as ever having been young? The late J. W. Wallack, too, even to the time of his death, was always affectionately spoken of among his professional brethren as "Young Jim." I have been unwittingly drawn into these reflections, fishing, as it were, for an apology for using the term "Old Joe" in referring to my late and much-respected manager.

I think if there was ever a man that I regarded with a feeling of positive dislike, it was Foster—that is, when I was a youngster. Even now, at this late day, my ink turns gaily as I think of him. "Old Joe," as my memory was jolted by unpleasant truths, of "not putting too fine a point on it," that was anything but flattering. For instance, it was not exactly the thing to tell a juvenile tragedian to his face that he'd better take to second old men. Yet this he told *me* in the first flush of my tragic aspirations, when, according to my own estimate, my rendition of Booth would "pale his ineffectual fire" in contrast with my rendition of the Dane—fading in comparison as doth a penny dip in the presence of a calcium-light. I have often asked myself if Foster could really have been in earnest. And I freely confess that I have still vanity enough left to suggest, parenthetically, that, if the wisdom which McCullough so gracefully assumes should have been suffered to become moth-eaten for want of a wearer, old Joe Foster would have been certainly to blame, not I.

My engagement with Mr. Foster was for the juvenile business, for the Fall and Winter season of 1852-3, and I may as well add, the old Pittsburg Theatre. In consequence, however, of extensive repairs and alterations, the theatre was not ready for occupancy in time for the regular opening of the season. The company, after being organized, was taken to Wheeling, Va., until such time as the Pittsburg Theatre could be in readiness. Being engaged by letter, I had never come in personal contact with my new manager till my arrival in Pittsburg. I was much taken with him at first. To me he seemed a jolly, good-natured, easy-going Englishman—perfectly democratic in his intercourse with his company, and seemingly anxious to make everybody as comfortable as possible. Easy, eh? Well, I shall not anticipate. Like some sea-captains I have met in my travels, Foster was all very well when off duty; but, once afloat, I tell you, sir, Joe was the man to make the boys toe the mark. Let anything go wrong at night, let the act-drop come down too early, or let the red-fire be touched off too late, and woe and tribulation to the guilty one. For fierce invective and overwhelming denunciation he had an explosive and inexhaustive vocabulary entirely his own—a perfect avalanche of derogatory adjectives, like Jove's thunderbolts, in continual reserve, likely at any moment to pop off, and from which the only safety was in unconditional, precipitate and ignominious retreat. Avoiding the first outbreak of his wrath, your were all right; for, generally speaking, the gust was too violent to last long, and, after "putting your foot in it," if you were only fortunate enough to escape down a trap or up among the flies till the storm blew over, you had good reason to congratulate yourself.

Foster himself had been brought up in a severe and trying school, at Astley's Amphitheatre, in London. Thoroughly master of the details of his profession, from the proper way of sewing on a spangle to the getting-up of "The Battle of Waterloo" or "Mazeppa," he had little patience with intrusive incompetency, and no toleration whatever with positive carelessness or neglect. After my first appearance on the stage of Pittsburg, Mr. Foster was most anxious in his inquiries concerning a certain English lady he had recently engaged to play his leading business.

"You remember, she came over with the English star who played such a successful engagement at the Holliday Theatre, Baltimore, last Spring?" my new manager suggested. "I have never seen her," he continued; "but, as she is announced as *Miss* on the bills, I presume she is not very old nor very ugly. On the latter point I feel a little anxious, as much depends on that for the success of my season. You were engaged at Baltim

BASEBALL.

METROPOLITAN CHAMPIONSHIP.

The record of the championship contests played during September and October to Oct. 12, inclusive, is appended. The record of the series of four games won in the championship tourney is as follows: The Flyaways won their series with the Witoka, New York and Astor nines; the Hudsons with the Orange and Astor, and the New York and Witoka with the Astors.

SEPTEMBER.

Sept. 2,	Orange vs. Witoka, at Capitoline Grounds.	6 to 3
Sept. 2,	Flyaway vs. Montgomery, at Union Gr'nds	8 3
Sept. 5,	Orange vs. Flyaway, at Orange	10 2
Sept. 5,	Witoka vs. Astor, at Union Grounds	13 5
Sept. 5,	Hudson (8 men) vs. Montgomery, at Capitoline Grounds	9 1
Sept. 6,	Orange vs. New York, at Union Grounds	16 5
Sept. 6,	Hudson vs. Witoka, at Capitoline Grounds	7 3
Sept. 7,	Flyaway vs. Hudson, at Capitoline Grounds	4 2
Sept. 7,	Orange vs. Witoka, at Orange	4 3
Sept. 7,	New York vs. Astor, at Union Grounds	10 3
Sept. 9,	Flyaway vs. Astor, at Union Grounds (benefit)	7 2
Sept. 9,	Hudson vs. Montgomery, at Capitoline Grounds	4 2
Sept. 9,	Orange vs. New York, at Orange	8 7
Sept. 10,	Hudson vs. Witoka, at Capitoline Grounds	7 2
Sept. 10,	Montgomery vs. New York, at Union Gr'nds	6 3
Sept. 11,	Flyaway vs. Witoka, at Capitoline Grounds (10 innings)	3 2
Sept. 11,	Orange vs. Montgomery, at Orange	10 5
Sept. 11,	New York vs. Astor, at Union Grounds	13 5
Sept. 12,	Witoka vs. Mont'ry, at Capitoline Grounds	14 0
Sept. 12,	Hudson vs. Astor, at Union Grounds	16 0
Sept. 14,	Hudson vs. Mont'ry, at Capitoline Grounds	8 5
Sept. 14,	New York vs. Witoka, at Union Grounds	8 5
Sept. 14,	Astor vs. Orange, at Orange	3 2
Sept. 16,	Witoka vs. Astor, at Union Grounds	7 2
Sept. 16,	New York vs. Montgomery, at Capitoline Grounds (12)	5 4
Sept. 17,	Hudson vs. Flyaway, at Union Grounds	2 0
Sept. 17,	Witoka vs. Astor, at Capitoline Grounds	21 4
Sept. 18,	Hudson vs. Astor, at Capitoline Grounds	8 1
Sept. 18,	Orange vs. N.York, at Union Grounds(6 inn.)	8 6
Sept. 19,	Hudson vs. Orange, at Capitoline Grounds	17 6
Sept. 19,	Flyaway vs. Witoka, at Union Grounds	3 0
Sept. 20,	Hudson vs. Astor, at Capitoline Grounds	5 3
Sept. 21,	Hudson vs. N.York, at Capitoline Grounds	15 3
Sept. 21,	Orange vs. Flyaway, at Orange (6)	11 4
Sept. 21,	Montgomery vs. Astor, at Union Grounds (10)	9 4
Sept. 23,	Flyaway vs. New York, at Union Grounds	6 9
Sept. 23,	Witoka vs. Montgomery, at Capitoline Gr.	15 3
Sept. 24,	Astor vs. Orange, at Union Grounds	11 3
Sept. 24,	Hudson vs. Montgomery, at Capitoline Gr. (f rriolted)	9 0
Sept. 25,	Flyaway vs. Witoka, at Union Grounds	5 0
Sept. 25,	Hudson vs. Astor, at Capitoline Grounds	14 3
Sept. 26,	Flyaway vs. Hudson, at Union Gr'nds (8 inn.)	3 0
Sept. 27,	Flyaway vs. Astor, at Union Grounds	14 3
Sept. 28,	Hudson vs. Orange, at Orange	10 6
Sept. 28,	New York vs. Astor, at Union Grounds	14 3
Sept. 30,	Flyaway vs. New York, at Union Grounds	3 1
Sept. 30,	Hudson vs. Orange, at Capitoline Grounds	5 1

	Hud-son.	Mont-gomery.	New York.	Orange.	Witoka.	Scores.	Total
Astor	39 to 11	14 to 6	23 to 6	19 to 9	13 to 7	20 to 10	128 to 49
Hudson		43 to 7	6 to 0	21 to 8	37 to 15	40 to 14	21 to 11	168 to 55

Totals.....410 135

Average of winning nines.....8 and 34 over

Average of losing nines.....2 and 41 over

OCTOBER.

Oct. 2,	Flyaway vs. Orange, on Union Grounds	12 7
Oct. 2,	Hudson vs. Witoka, on Capitoline Gr. (11 in.)	7 6
Oct. 3,	Hudson vs. New York, on Cap'line Gr. (6 in.)	12 5
Oct. 4,	Hudson vs. New York, on Union Grounds	10 6
Oct. 5,	Hudson vs. Orange, at Orange	8 1
Oct. 5,	Flyaway vs. Astor, on Union Grounds	12 3
Oct. 7,	Hudson vs. Flyaway, on Capitoline Grounds	4 0
Oct. 8,	New York vs. Hudson, on Union Grounds	5 0
Oct. 9,	New York vs. Astor, on Union Grounds	10 4
Oct. 12,	Flyaway vs. Hudson, on Union Grounds	10 4

The average for the August games was 6 runs and 15 over for the winning nines, with 3 and 2 over for the losing. In September the average was 8-34 for the former and 2-41 for the latter. Thus far in October the average has been 10-1 and 4-1. So August's games were the best played. The record of the two leading nines in their games together is as follows:

RUNS SCORED BY EACH CLUB.

	Hud-son.	Mont-gomery.	New York.	Orange.	Witoka.	Scores.	Total.
Flyaway	4	2	3	4	2	4	19
Hudson	4	2	3	3	4	3	19

GAMES LOST BY EACH CLUB.

Flyaway	0	2	0	0	0	4
Hudson	0	2	0	1	0	1

PROSPECT PARK AMATEURS.

The ball fields at Prospect Park are now largely attended every Saturday, and will be so until Thanksgiving Day. On Oct. 12 the following single figure games were played:

FRANKLIN.	R.	1B.	PO.	A.	E.
Doyle, c.	0	2	1	1	0
Levy, p.	0	0	0	2	0
Finn, 1st b.	1	0	10	2	0
Muller, s. s.	0	1	3	1	0
Stallinge, 3d b.	1	0	1	1	0
Cody, 2d b.	0	0	2	2	0
Jeanette, l. f.	2	0	1	1	0
Cudmore, c. f.	1	1	2	0	0
O'Connor, r. f.	0	0	7	0	0
Totals.	7	7	27	7	0
Franklin.	2	0	0	1	1
Columbia.	0	0	0	0	0

COLUMBIA.	R.	1B.	PO.	A.	E.
Wilson, 1st b.	0	0	10	0	2
Hyatt, c.	0	2	2	1	0
Torrey, 3d b.	0	0	3	2	1
Ladd, l. f.	0	0	1	0	2
Painter, r. f.	0	0	2	0	0
Rawlins, s. s.	0	0	2	3	0
Febre, c.	0	0	4	2	0
Hough, p.	1	0	0	1	1
Woodworth, 2b.	0	0	2	0	0
Totals.	1	2	27	7	6
Columbia.	0	0	0	2	1–7
Franklin.	0	0	0	0	0–1

First base by errors—Franklin, 0; Columbia, 5. Umpire, C. Black of the Polytechnic Nine. Time, 1h. 20m.

RESOLUTE.	R.	1B.	PO.	A.	E.
Clark, 1st b.	0	2	11	0	0
West, p.	2	3	1	2	2
Ladd, 3d b.	0	0	0	1	1
Mallett, c.	2	3	6	2	0
Walden, 2d b.	1	1	2	2	0
Brown, l. f.	1	0	1	0	0
Collins, s. s.	1	1	3	3	0
Edgerton, r. f.	1	1	0	3	0
Belcher, c. f.	0	0	1	0	1
Totals.	9	9	27	11	6

AMATEUR	R.	1B.	PO.	A.	E.
Hodgson, s. s.	0	0	0	0	5
Bassett, 3d b.	1	0	2	2	0
Bynner, c.	0	1	2	2	4
Colton, 2d b.	0	0	4	1	2
Stevens, 1st b.	1	0	9	0	0
Halstead, r. f.	0	1	0	0	0
M. Lyon, l. f.	0	0	5	0	0
Bunker, c. f.	0	0	1	0	0
W. Lyon, p.	1	0	4	2	4
Totals.	3	2	27	7	16
Resolute.	0	0	3	3	0–9
Amateur.	1	0	0	0	1–3

First base by errors—Resolute, 9; Amateur, 4. Earned runs—Resolute, 2. Umpire, M. O. Good. Time, 1h. 45m.

STAR vs. BUFFALO.

The contest for the State championship between the above clubs was ended at Buffalo, N. Y., Oct. 14, when the visitors easily overcame the home nine, of which team McGonigle and Crowley were really unfit to play, the latter's hands being in such bad condition that Dolan had to take his place in the fifth inning.

BUFFALO.	T.	R.	1B.	PO.	A.	E.
Mack, r. f.	4	0	0	2	0	0
Allen, 3d b.	5	0	0	2	4	4
Dorgan, 3d b.	5	2	2	0	3	1
Crowley, c.	3	0	2	6	0	0
Dolan, c.	0	0	0	2	0	1
Fulmer, 1st b.	3	1	1	2	4	0
Libby, 1st b.	1	0	0	3	0	0
Hornung, l. f.	5	0	1	0	0	0
Force, s. s.	3	0	1	0	1	0
McGon'le, p.	5	0	1	0	3	0
Totals.	31	1	6	24	13	9

STAR.	T.	R.	1B.	PO.	A.	E.
Hotaling, c.	5	2	2	7	1	1
Farrell, 2d b.	5	0	0	2	3	0
Dorgan, 3d b.	5	2	2	0	3	1
Carpenter, l. f.	5	0	2	1	0	0
Richm'nd, s. s.	3	1	1	1	3	3
Malone, c.	4	0	0	10	3	0
Magen'le, 2b.	4	0	0	2	4	3
Blakist'n, 3b.	4	0	0	0	1	1
Montague, l. f.	4	0	1	1	0	0
"Tho'as," s. s.	4	0	1	0	3	0
"Dutton," r. f.	4	0	0	1	0	2
Chesley, p.	4	0	0	0	7	2
Totals.	39	8	10	24	18	7
Buffalo.	0	1	0	0	0	0–1
Star.	2	3	0	0	3	0–8

Earned runs—Star, 2. Two-base hits—Hotaling, 2. Double-play—Farrell and Carpenter. Umpire, John McSorley of the Buffalos. Time, 2h. 30m.

CHICAGO vs. INDIANAPOLIS.

The first of a series of three games arranged to be played by the above clubs at Chicago, Ill., during the week, took place Oct. 14, and resulted in the success of the home team, which handled the bat effectively, while the Hoosiers could do little with Reis.

CHICAGO.	T.	R.	1B.	PO.	A.	E.
Cassidy, r. f.	5	1	1	1	0	1
Start, 1st b.	5	2	1	14	0	0
Reis, p.	6	1	2	1	4	0
Anson, 3d b.	5	3	3	1	4	1
Richards'n, c.	5	3	3	4	1	1
Purcell, s. s.	5	1	0	1	3	1
M'Guin'as, l. f.	5	0	1	1	5	0
Clack, l. f.	5	0	1	1	0	0
M Ken'dy, c. f.	6	1	3	2	0	1
Roche, s. s.	5	1	1	3	2	0
Alcott, r. f.	5	2	3	1	0	0
Totals.	46	13	20	27	13	5
Chicago.	4	0	1	2	0	6–13
Star.	0	0	2	0	0	0	0	0–2

INDIANAP.	T.	R.	1B.	PO.	A.	E.
Quest, 2d b.	4	0	0	1	5	0
Shafer, r. f.	4	0	2	1	0	0
Clapp, 1st b.	5	1	3	13	0	0
Will'ms'n, 3b	5	1	1	2	1	3
Hunt, c.	4	0	0	7	2	2
Warner, s. s.	4	0	0	1	6	0
M'Kelvy, c. f.	4	1	0	2	1	0
Croft, l. f.	3	0	0	0	0	0
M'Cor'ck, p.	3	0	0	1	1	1
Totals.	36	3	4	27	18	8
Chicago.	3	0	2	3	1	0	0	0–9
Indianapolis.	0	0	0	0	0	0	0	0–0

Runs earned—Chicago, 3; Indianapolis, 1. Two-base hits—Clapp, Cassidy. Three-base hit—Reis. First base on errors—Chicago, 4; Indianapolis, 4. Umpire, "Cherokee" Fisher.

STAR vs. UTICA.

The Newark New York State nines played the final game for the State championship, Oct. 15 at Syracuse, the local team winning. A foul-tip struck Richardson in the face in the first inning, inflicting a serious wound; Bushong took his place.

STAR.	T.	R.	1B.	PO.	A.	E.
Hotaling, c.	5	1	1	10	0	0
Farrell, 2d b.	4	1	1	1	2	0
Smith, 3b.	5	2	3	0	3	0
Carp'ter, lb.	4	2	2	11	0	0
Richm'd, ss.	4	1	1	1	2	0
Mansell, l. f.	4	0	0	2	0	0
Derby, p.	4	0	0	1	8	0
Adams, c. f.	4	0	1	0	0	0
Macullar, r. f.	4	0	2	1	0	0
Totals.	37	6	9	27	15	1
Star.	1	2	0	0	2	1–6
Utica.	0	0	0	0	0	0–0

UTICA.	T.	R.	1B.	PO.	A.	E.
Latham, 2b.	4	0	0	3	5	1
Smith, 3b.	4	0	1	2	2	1
Farrell, 2b.	4	0	1	2	2	1
Dorgan, 3b.	4	0	1	0	1	0
Carpent'r, lb.	3	0	1	12	0	0
Ri'hm'nd, ss.	4	0	0	2	5	0
Bushong, c.	3	0	0	6	2	0
Purcell, p.	3	0	0	1	2	2
M'G'ness, lb.	3	0	0	10	0	0
Clack, l. f.	3	0	0	1	0	0
Kennedy, c. f.	3	0	1	3	0	1
Roche, s. s.	4	0	0	1	6	1
Alcott, r. f.	3	0	1	1	0	0
Totals.	39	0	6	44	25	7
Malden.	1	0	0	3	0	0–4
General Worth.	2	0	0	0	0	0–2

Two-base hits—Latham, Fair, Brown. Umpire, P. H. Wilkins.

BUFFALO vs. WARREN.

At Warren, N. Y., on Oct. 15, the Buffalo Club defeated the home nine in a good game.

BUFFALO.	T.	R.	1B.	PO.	A.	E.
McGonigle, rf	5	1	1	0	0	1
Allen, 3d b.	5	2	2	0	0	0
Eggler, c. f.	5	2	2	1	0	0
Dolan, c.	5	0	1	9	3	2
Fulmer, 2b.	4	0	1	3	4	0
Libby, 1st b.	5	1	1	12	1	0
Hornung, lf.	4	1	1	0	0	0
Force, s. s.	4	1	1	0	1	0
Galvin, p.	4	0	0	0	3	0
Totals.	41	8	10	27	12	3

WARREN.	T.	R.	1B.	PO.	A.	E.
Gerrich, c. f.	4	0	2	2	0	0
Hecker, 1b.	4	0	2	12	0	1
Miller, r. f.	3	0	2	0	0	0
Streck, 3d b.	3	0	0	1	1	1
Smith, p.	4	0	0	5	3	1
Jones, c.	3	0	0	6	4	0
Schwing, 2b.	3	0	0	0	2	1
Brown, l. f.	4	1	1	1	0	0
Russell, s. s.	4	0	0	1	1	0
Totals.	32	1	7	27	11	3

Two-base hits—Allen, 2; Fulmer, 1. Umpire, Wm. Crowley of the Buffalos. Time, 1h. 30m.

SPRINGFIELD vs. PROVIDENCE.

Friday, Oct. 11, the Providence Club again visited Springfield, Mass., where they played a tie game with the home nine in seven innings. The game opened with Goldsmith pitching, but, Higham and York making hits, Corcoran was substituted. The umpire then sent Brown to his base on balls. With three bases full and no outs, Corcoran showed considerable skill. Hines hit to McGeary, who threw Higham out at home. Carey hit to ditto, and York stepped out at home. Murnan hit to McGeary and went out at first. The visitors were dissatisfied with the decision, and expressed themselves to Umpire Norton in a manner which hurt his feelings. Norton then refused to continue the game; entreaties were of no avail, and, after delaying the game half an hour, he left the grounds. Carey then addressed the spectators to the effect that he only wanted an umpire "who understood the game," which remark was received with applause, and Roseman of Holyoke was chosen, he giving general satisfaction. Hague of Goldsmith's single, Goldsmith got the balls, took second on Brown's error. Spence hit to Sweasy, who shinned it, and threw wild to Brown, giving Spence third, and allowing Goldsmith to score. The visitors did well at the bat, but fielded poorly, the Springfields vice versa. McGeary, Crane and Hague led the fielding, and Baker made some difficult catches.

PROVIDENCE.	R.	1B.	PO.	A.	E.
Higham, r. f.	0	1	1	0	0
Farrell, 2d b.	0	1	2	0	0
Brown, c.	0	1	9	0	4
Hines, c. f.	0	1	2	0	0
Carey, s. s.	0	0	0	4	0
Murnan, 1st b.	0	0	2	0	1
Hague, 3d b.	0	0	4	2	0
Sweasy, 2b.	0	0	0	1	0
Baker, c.	0	0	1	0	0
Totals.	0	5	21	7	5

SPRINGFIELD.	R.	1B.	PO.	A.	E.
Brady, c. f.	0	0	1	0	0
Parsons, p.	0	1	0	12	1
Coffee, 2b, r. f.	2	1	0	0	0
Flord, c. f.	1	0	0	0	0
Hines, c.	0	2	9	1	0
Carey, s. s.	0	0	0	1	0
Murnan, 1st b.	0	0	2	3	0
Ward, p.	0	0	0	1	0
Sweasy, 2d b.	0	0	1	0	0
Totals.	3	4	27	18	1
Providence.	0	0	0	0	0	0	0	0–0
Springfield.	0	0	0	0	0	0	0	0–0

Earned runs—Providence, 3. Three-base hits—Brown, Hines. First base on errors—Lowell, 2; Providence, 3. Umpire, J. A. Cross. Time, 2h.

PROVIDENCE vs. HOLYOKE.

A heavy batting game was contested by these clubs at Holyoke, Mass., Oct. 12, but the cold weather interfered with the fielding. Outside of this the lead of one run when the local players finished their half of the last inning, they concluded not to go to the bat again.

PROVIDENCE.	T.	R.	1B.	PO.	A.	E.
Higham, lb.	4	1	1	7	0	0
York, l. f.	4	3	3	2	0	0
Brown, c.	4	2	1	12	2	2
Hines, c. f.	4	2	2	1	0	0
Carey, s. s.	4	0	0	0	3	1
Murnan, r. f.	4	1	1	1	0	0
Hague, 3d b.	4	0	0	1	1	0
Ward, p.	4	0	1	1	4	0
Sweasey, 2b.	3	0	0	2	1	1
Totals.	35	9	9	27	13	5
Providence.	3	4	0	0	1	1	0	0–9
Holyoke.	0	3	0	3	0	0	0	2–8

HOLYOKE.	T.	R.	1B.	PO.	A.	E.
Roseman, lf.	5	1	2	1	0	0
Winch'er, 2b.	4	0	0	5	3	0
Donovan, 1b.	4	0	0	4	0	0
Powell, c.	4	1	1	7	2	4
O'connor, 3d b.	4	1	1	1	2	0
Sullivan, c. f.	4	2	2	2	1	1
Shattuck, ss.	4	1	0	1	0	2
J. Sullivan, rf.	4	1	2	0	0	0
Welch, p.	4	0	0	2	8	2
Totals.	37	8	9	24	14	11
Providence.	0	0	0	0	0	1	0	0–1
Holyoke.	0	0	0	0	0	0	0	1–2

Earned runs—Holyoke, 6; Providence, 1. Two-base hits—Powell, Sullivan, York. Murnan. Home runs—J. Sullivan, Brown. First-base on errors—Holyoke, 2; Providence, 4. Umpire, C. M. Hackett. Time, 2h. 10m.

SPRINGFIELD vs. PROVIDENCE.

Seven innings were well played by the clubs above named at Springfield, Mass., Oct. 11, game being called during the eighth inning on account of darkness, each side having up to that time made but one run.

SPRINGF'LD.	T.	R.	1B.	PO.	A.	E.
Brady, c. f.	4	0	0	1	1	0
Meyerle, lb.	4	0	0	10	0	1
Crane, 2b.	3	0	1	1	4	0
M'Geary, s. s.	3	0	1	1	5	0
Cre'ran, l. f.	3	0	0	0	0	1
Curran, r. f.	3	0	0	0	0	0
G'de'th, p. l. f.	2	1	0	0	0	0
Spence, 3b.	3	0	1	0	3	2
Baker, c.	3	0	1	7	1	0
Totals.	32	1	4	21	17	4

PROVID'NCE.	T.	R.	1B.	PO.	A.	E.
Higham, r. f.	4	0	1	2	0	0
York, l. f.	4	0	1	1	0	0
Brown, c.	4	2	1	12	2	2
Hines, c. f.	4	0	0	2	0	0
Carey, s. s.	4	0	0	1	4	0
Murnan, 1st b.	4	0	0	9	0	0
Hague, 3b.	4	0	0	2	4	0
Ward, p.	4	0	0	0	3	0
Sweasey, 2b.	3	0	0	2	1	1
Totals.	35	2	3	31	14	3
Springfield.	0	0	0	0	0	0	0	1–1
Providence.	0	0	0	0	0	0	0	0–0

Earned run—Providence, 1. First base on errors—Providence, 3; Springfield, 3. Umpires, H. C. Norton, Jas. Roseman, of the H. B. B. C. Time, 1h. 40m.

STAR vs. UTICA.

These clubs exhibitionized at Utica, N. Y., Oct. 16, the visitors scoring a victory.

STAR.	T.	R.	1B.	PO.	A.	E.
Hotaling, c.	5	2	3	7	5	2
Farrell, 2d b.	5	2	2	3	2	2
Dorgan, 3d b.	5	0	1	0	5	1
Carp'r, 1st b.	5	1	0	8	0	0
Richm'd, s. s.	5	1	1	0	3	0
Mansell, l. f.	4	0	2	2	0	1
Derby, p.	4	0	0	0	4	3
Adams, c.	4	0	0	4	0	0
Macullar, r. f.	4	2	1	1	0	0
Totals.	41	8	10	27	19	9
Star.	0	0	0	0	2	0	0	0–2
Utica.	0	0	0	0	0	0	0	0–0

UTICA.	T.	R.	1B.	PO.	A.	E.
Latham, 2b.	4	0	2	3	3	1
Smith, 3d b.	3	1	0	2	2	2
Purcell, p.	4	0	2	1	4	0
McGuin'as, lb	4	1	1	10	0	1
Kennedy, c. f.	4	0	1	3	0	0
Clack, l. f.	4	0	0	1	0	0
Roche, s. s.	4	0	2	0	3	3
Bushong, c.	4	0	0	6	0	1
Alcott, r. f.	4	0	1	1	0	0
Totals.	35	2	8	27	14	8
Star.	0	0	0	0	2	0	0	0–2
Utica.	0	0	0	0	0	2	0	0–2

Earned runs—Star, 3. Two-base hits—Hotaling, Richmond. Three-base hits—Farrell, M. Kennedy. First-base on errors—Star, 6; Utica, 5. Double-plays—Roche, Latham and McGuinness; Latham and McGuinness. Umpire, P. F. Faass. Time, 2h.

MALDEN vs. GEN. WORTH.

The first victory obtained this season by the Malden Club over the Gen. Worths was secured at Stoneham, Mass., Oct. 16, thus:

MALDEN.	T.	R.	1B.	PO.	A.	E.
Tierney, 3d b	5	1	2	4	1	0
Fair, 3d b.	5	2	2	2	2	0
Kanlback, c. f.	5	0	2	3	0	1
Sweeney, lb.	4	1	2	12	0	0
Anthes, s. s.	4	1	1	2	3	0
Merrill, r. f.	4	1	0	2	0	0
Sullivan, l. f.	4	1	0	0	0	1
Meagher, p.	4	0	0	0	2	0
Brown, c.	4	1	1	4	3	0
Totals.	39	8	8	27	11	4

G'L WORTH.	T.	R.	1B.	PO.	A.	E.
Merrill, 3d b.	5	2	1	0	0	0
Welch, c. p.	4	2	1	3	5	0
Hecker, 3b.	4	0	0	1	2	5
M'Lane, c. f.	4	0	0	1	0	0
Dickson, lb.	3	0	0	10	0	2
Mullan, p.	4	0	0	0	6	0
Strick, c.	3	0	0	8	0	2
Johnson, c. f.	4	0	1	3	1	0
Hawks, s. s.	3	0	0	0	3	3
Totals.	38	4	3	27	17	12
Malden.	0	0	5	0	2	0	0	1–8
Gen. Worth.	0	0	0	0	0	0	0	0–0

Earned runs—Malden, 2; Gen. Worth, 4. Two-base hits—Merrill, Welch, Fair. Three-base hit—Sullivan. Home runs—Tierney, Sweeney. Double-play—Hawks, Merrill and Dickson. First base on errors—Malden, 3; Gen. Worth, 3. Umpire, J. F. Kelly. Time, 2h. 30m.

BUFFALO vs. GENEVA.

The Buffalo Club defeated the Geneva nine at Geneva, N. Y., Oct. 16, by the following score:

BUFFALO.	T.	R.	1B.	PO.	A.	E.
Mack, r. f.	5	1	1	1	0	0
Allen, 3d b.	5	1	1	1	2	0
Dorgan, 3d b.	5	2	2	0	3	1
Crowley, c.	5	1	1	6	0	0
Dolan, c.	0	0	0	1	0	0
Fulmer, 1st b.	5	1	1	11	0	0
Libby, 1st b.	0	0	0	1	0	0
Hornung, l. f.	5	0	1	1	0	0
Force, s. s.	5	0	1	0	2	0
M'Gon'le, p.	5	0	0	0	4	0
Totals.	45	6	8	27	11	1

GENEVA.	T.	R.	1B.	PO.	A.	E.
Hotaling, c.	5	0	0	3	5	1
Smith, 3b.	5	0	0	1	2	2
Farrell, 2b.	4	0	1	2	2	1
Dorgan, 3b.	4	0	1	0	1	0
Carpent'r, lb.	3	0	1	12	0	0
Bushong, c.	4	0	0	2	2	0
Purcell, p.	4	0	0	0	7	1
M'Ken'dy, c. f.	4	0	0	1	0	0
Roche, s. s.	4	0	0	0	2	0
Adams, r. f.	3	0	1	1	0	0
Totals.

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

THE CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTA.—Professions and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canadas, must be prepaid, otherwise they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, Oct. 21.

LADIES' LIST.

Abbott, Nellie
Arnold, Hattie
Adell, Helene
Adair, Ada 6c.
Arnold, Grace
Aborn, Dot
Arlington, May
Avery, Carrie
Buckingham, Fannie
Bryant, Nellie
Buchanan, Miss V.
Boyd's Co., Manager Nellie
Bliss, Mattie
Berger, Anna Teresa
Beaumont, Nellie
Courtland, Clara
Connolly, Sadie
Christie, Carrie
Clayton, Estelle
Corelli, Blanche(2)
Constantine, Eveline 6c
Carroll, Mrs. Veno-ra
Claxton, Kate 6c.
Crabtree, Lotta
Courtright, Mrs. Wm
Coleman, Clara (or Coleman Sist.)
Dillon, Blanche(vocalist)
Davenport, Fannie
Duclos, Nanon
Dillon, Mrs. Louise
Drayton, Allie
De Rock, Effie
Eastman, Ellen
Elise, Mad. (ballet "Ida")
Postelle, Belle
Fisk, May (2)
Florence, K. Florence
Francis, Lu-lu
Garland, Grace (2)
Gray, Ada
George, Lillie
Hall, Mrs. Fannie T.
Hassall, Mrs. Winnie
Hanscom, Alice
Hindle, Annie
Howard, Maude 9c.
Hamilton, Dollie p. o m. London, Eng.)
Irwin, May
Johnson, Mamie (of Globe Co.)
Jerome, Mrs. Ella
Knowles, Mrs. Edwin F. (2)
Kidder, Mrs. A. R.
Kenedy, Mary Ann
Lynton, Ethel
Lester, Mrs. Harry
Leo, Conchita
La Rue, Mollie
Lang, Jone
Lavelle, Eugenie
Lynn Sisters 9c.
La Monte, Allie
Lynwood, Ada
Merritt, Mrs. Martha
McDermott, Kittie
Mordaunt, Marian
Morton, Mrs. J. W.
Metz, Lizzie
Meeks, Ella
Moore, Flora (of Olympic Th., N. Y.)
Marble, Emma
Marshall, Florence
Morgan, Annie
Moore, Clara
Nelson, Sara (2) 6c.
Newton, Mabel
Oakden, Gertrude
O'Neil, Mrs. J. H.
Putnam, Katie
Parker, Georgia
Parker, Lizzie (of Parker Sist.) 5c
Perry, Minnie (with World's Fair)
Parker sisters
Pearl, Mabel
Pascoe, Marie (2)
Pitasoli, Flora 3c.
Quigley, Mrs. Jane
Richmond Sisters
Remington, Daisie
Reeves, Nellie
Rheinhardt, Baby
Ransom, Alice
Reynolds, Fannie E.
Rathburne, Josie
Rinehart, Bertie
Rosa, Lydia
Rumford, Alice
Rice-Knox, Florence
Smithson, Georgina (2)
Shanley, Josephine
Smith, Allie 3c.
Siddons, Mrs. Scott-(2) 12c.
Sheppard, Maude
Starr, Susie
Smith, Allie
Steele, Frank
Schott, Annie 3c.
Shephard, Kittie
Sheilman, Carrie
Shellman, Rose
Smith, Helene
Selwyn, Mrs. Blanche
Thompson, Venie
Tudor, Mrs. J. W.
Taylor, Miss M. (care J. F. Sherry)
Talbot, Eula
Vickers, Mattie (2) 3c.
West, Netta (song-and-dance)
Western, Ollie
Woods, Annie (vocalist)
Ward, Jennie
Yeamans, Mrs. Annie
Yeamans, Lydia
Zoe, Marie (Cuban Sylph)

GENTLEMEN'S LIST.

Algermaie, Urabe
Arnold, W. H.
Aastina, Pete
Aiken, A. R.
Beekman, Wm.
Bigiow, J., Chas "Byron" (2)
Burns, Chip
Brown, H. B. (of Granger's Co.)
Barnum, H. (of Gt. London Cir.)
Brennans, The
Boyd & Arnfield
Binson, Wm.
Butler, Robt.
Brown, Dr. (minstrel "biz")
Barney & Clark
Barry & Kernell
Blalsdell, A. W.
Bishop, Geo. H.
Burleigh, Billy
Baker, S.
Bowers, W. (of Pat Rooney's Co.)
Bennett, Harry (frisk "biz")
Barnett, Alf
Brown, Leddey
Barber, Frank N
Beam, S.
Bell, Frank
Bouciault, Mr.
Booth, E. A. (2)
Boniface, G. C.
Bebee, D. (of L. Pomeroy's Co.)
Boyd, John (of Belfast, Ire.)
Bryant, Neil
Brooks, Lew
Bowen, R. F.
Barry, Dave
Collins, Ben
Clifford, Harry
Carr, Johnnie
Chenet, Jos. (2)
Coup, W. C.
Clark, G. B.
Curtis, M. B.
Cole, W. W. (2)
Campbell, Bartley
Corcoran, Billy
Cooper & Carr
Cushman, F. (of Haverly's Minst.)
Carroll Bros. (gymnasts)
Clark, Mr. (of Clark's Theo. Co.)
Cagoon, Jr., Kit
Cummings & Hines
Cogill & Cooper
Carvello, Sol
Crosevill-, J. A.
Cody, W. F.
Chapman, Frank M.
Chippendale, F.
Carlysle & Keenan
Conroy, C. Mark
Daniel, E. (Dollar Store "biz")
Dillon, F. R.
Deoll, Prof. A. A.
Chace, W. H.
De Bar, Bob (of Hall & De Bar)
Draper, Simon
Delehanty & Heiner
Devere, Sam
Dickeson, H. A.
Dailey, John
De Forest, F.
Davidge, Jr., W.
Doris, John
Derrick, Charlie (sketch "biz")
Dougherty, Harry G.
Dingess, John A.
Davis, Chas.
Davis, C. J.
Duncan, C. H.
Drew, Cash
De Lorenzo, Louis
Dunbar & Forepaugh
Dagnals Bros.
Delano, Jepp
Duncan, W. T.
Duncan, C. (vocalist)
Emerson & Clark (2)
Emmet, J. K.
Emmett, Wm. (2)
Emery, D. B.
Ellis, S. E.
Edwards, Geo.
Earle & Fahn "English"
Eakins, Jos.
Ellis, J. Morton
Eunice, Frank
Everett, W. (of Sylvester & Ever.)
Earl & Tobin
Ferguson, R. V.
Foy, P. C.
Fields & Hanson
Fostelle & Armstrong
Fielding, Harry & Chas.
Forbes, Chas.
Fish, Tommy
Fielding, Harry
Fessler, W. A.
France, S. C. (2)
Forepaugh, Adam
Frohman, Gustave
Forepaugh, J. (of Forepaugh's Cir.)
Gardner, G. W.
Foote, Jr., W.
Ferdinando, A.
Fleury, Fernando
Fielding, Harry
Goss, Tom
Goodyear, C. W. (Gilmore, John H.
Gray, W. B.
Goulding, John
Garnett, Percy
Gibson, F. E.
Gorman & Adams
Collum, Dick
Galinger, Ed.
Goodwin, Chas.
Girard, Eddie (of Girard Bros.) (2)
Gresh, E. B. (musician)
Gardner, Harry
Gilbert, Billy
Girard, Wm.
Grieb, Louis (manager)
Giovanni, Sig.
Gaston, Albert
Hart, Joe (of N. Boyd's Co.)
Hancock, Jas.
Halley, R. H.
Henry, Hi
Hussey, Frank
Hengler, T. M. 6c.
Harrison, Eugene H.
Harrison, Frank (manager)
Holly, Jas. (clown)
Holloway, Chas.
Hastings, Geo.
Hawley, D. R.
Howard, Louis
Harrington, J. (of Harr. & Hunting)
Holmes, J. W.
Hogan Bros.
Hess, C. D.
Howorth, John
Harvey, E. H.
Hall, F. D.
Howell, Mr. (p. o. m. London, Eng.)
Hawley, D. R.
Howard, Louis
Hunt or W. H. Power, L. D.
Hawley, — (gymnast)
Irwin, Wm. R.
Johnston, R. J.
Jasper, Jos.
Jennings, Harry
Kot, E. H.
Kendall, Ed.
Kelly, Jas.
Kent, C. P. (of Kendall's Co.)
Kent, Frank
Kelly & Haley
Kent, Chas. (p. o. m. Warminster, Eng.)
Kirk, Mr.
Kosure, Geo. L.
Little, Chas. (of Howe's Circus)
Lascelle, Mons. (gymnast)
Little Mac
Lange, Sam
Lacasie, Rudolphe
La Font, S.
Leavitt, M. B.
Lingard, W. F. (2)
Lee, Sam (of Campbell's Circus)
Leland, Matt
Lucas, Mac
Linton, Guy
Laclade, Wald P.
Lorella, J. C.
Washburn, Henri
La Cronin, Auia
Leopold, Geo.
Lent, J.
Lyle, W. E.
Luce, John W.
Myers & Cassidy
Mumb, R.
Mason, Jr., E. (2)
McLeod, N.
Matthews, A. C.
Macready, Jas. J.
McVeigh, John
Magee, John (painter)
Mackin & Griffin
Murphy, J. (of Murphy & Morton)
Mestayer, Chas. H.
Martin, Master
Meade, J. A.
Murray, T. (of Murray & Raynor)
McWade, R.
Mack, W. W.
Millican, Jas. H.
Murray, Geo. W. (clown)
Meehan, D.
Mitchell, Dr. G. W.
Manuing, W. (of Downey & Manning)
Mitchell, W. H. (of Emerson's Minst.)
McCabe, G. (of Sweeney's Co.)
Norton, Joe (juggler)
Nash, Frank (2)
Nobles, Milton
Nelson, E. (of Tom Thumb's Co.)
O'Leary, Daniel
Ogden, J. E.
Omeis, Chas.
Ogleby, Dick
O'Brien, M. F.
Orrin Bros.
Petford, Chas.
Pendleton, Mr. (2)
Pearl, Charlie
Phillips, Gus. Ooty
Pierson, H. (of Dup. & Ren. Min.)
Prier, E. (of Barnum's Co.)
Porter, U. (father of Ma). Tot)
Perry, O. H.
Radcliffe, Geo.
Read, Dave (comedian)
Ryerson, Jr., Geo. W.
Rice, Billy (of Madison & Rice)
Russell, H. J. (3)
Rowe, Dick
Riggs, T. G.
Rullman, Jean
Rankin, Wm.
Robinson Family, The
Rawlinson, Frank
Raymond, J. T.
Ross, R. F.
Rowe, G. H. (of Barnum's Circus)
Richards, A. E. 3c.
Robbins, J. E.
Recker, Robt.
Rankin, Jas. F.
Rankin, McKee
Rowes, Geo F.
Robinson, John
Rodgers, Chas. S.
Robinson, Harvey (2)
Rowe's Co., Manager of G. F.
Skinner, O. A.
Sanford, J. L.
Semon, C. O.
Springer, Alf.
Sanderson, H. S.
Smith, Edwin
Sadler, Thos.
Sutton, C. G.
Scott, Robt.
Sawin, J. T.
Sprazue, D. J.
Sellon & Burns
Sharpley, F. (of Sharpley Bros.)
Sivails, Chas.
Seymour, — (drawing card)
Seymour, O. T. (2)
Thatcher, Geo.
Thompson, A. (of Warmenster, Eng.)
Turner, G. H.
Turner & Geyer
Thomas, D. S. (manager)
Toole, T. (of Forepaugh's Circus)
Titus, Tracy
Thomas, C. M.
Thompson, E.
Taylor, Jas.
Taylor, C. W.
Turner, Tommy
Vaughn, Harry
Victorelli, H.
Van Zandt, A. D.
Willis, J. B.
Wiley, L. H.
Wood, Wm. B.
Washburn, Harry
Willis, F. E. (2)
Webb, J. H.
Wentworth, D. (of "Old" John Robinson's Circus)
Warner, J. E. (of Weatherby's Co.)
Whetoney, Leon (2)
Wood & West
Warner, Franklin
Wiley, Billy (Irish "biz") 6c.
Watkins, C.
Williams, Harry P.
Wood, W. (of Wood & Beasley)
Weston, S. (of Clayton & Weston)
Wood, John A.
Walton, J. E.
Ward, —. (of Campbell's Circus)
Williams & Sullivan
Ward & Wells
Warfield, Tom
Webster Bros.
Ward, W. H.
Weldman, T. D.
Wing, C. A. (2)
Ward, Joe (manager)
Watson, W. (of Pastor's Co.) (2)
Woodson, Harry
Wright, Ed.
Young, C. W.
Young, M. J.

Nos. 1 and 2 Astor Place, Cooper Institute, New York City, and 23 Park Row, New York City, are the only authorized agents for the CLIPPER in those cities.

LETTERS FOR THE FOLLOWING PROFESSIONALS are at the Detroit (Mich.) Post-office: C. W. Bishop, Shoeman; Batherly & Milligan; Belle Laverde; Chas. Hunt, of Holbrook's Bell-ringers; Frank Clark, of Clark & Fox; Laverde Sisters; Thos. Reed; Frank C. Bangs, Travelling; John Battersby, with Fall Woman Show; H. Pearson, Song-and-dance; Green Berry, of Howe's Circus; Thos. Gilroy, of London Circus; and Cole's Circus (14).

THERE IS A LETTER in the Cadiz (Ohio) Post office for A. Caron, of Pullman's Sensation.

INTRODUCTORY.

MONDAY, Oct. 21, '78.

John Frost, Esq., an eccentric actor of a somewhat frigid type, made his first appearance in this vicinity yesterday morning, and entirely changed the complexion of affairs, the accompaniment of "a nipping and an eager air" enabling the weak and debilitated to brace up without the aid of those spiritualistic accessories which give but a temporary tonic effect to the corporeal system. With the rise of the temperature during the past week a corresponding fall in the attendance at many places of amusement was noticeable; but with the fall of the mercury this week an improvement in business will no doubt result. The amusement now offered in this city is the most varied and attractive ever provided for public patronage and approval. Nothing is wanting to complete the chain of uninterrmittent variety but a man or a woman to "fly the wire." Only this is needed to fill the bill. By this we do not mean one of those political wire-workers and wire-walkers who are now operating in such "a mysterious way their wonders to perform;" but a legitimate flyer, who may, for a proper consideration, start "from the extreme height of the cirque," on a single wire, and descend therefrom, like a flying fairy, to the lowest depths of the hippodramatic parterre. Our "Her Majesty's opera," under Her Majesty's Herr Mapleson, opened a season at the Academy of Music on Wednesday evening, minus Madame Gerster, the operatic physician of the troupe being thus early brought into play with his certificate to absolve that lady from the risk sure for her inability to take part in the initial performance. So Minnie Hauk (who formerly soared above the high C, but suddenly decided to follow the c no longer)—one of our own production, as it were—was selected to fill the gap. The house was full, but the party who runs the ice-creamery in the Foyer didn't profit by the crowd, as he can in no case be permitted in for beer, rather than for the congealed fluid. The two performances for the past week did not come up to managerial anticipations as regards either the artistic fulfillment of the bond or the financial status of the sub-treasury, as it might be. Doubtless the naughty opera of "Carmen," of the closing scene of which we present an illustration on our first page, will revive the drooping spirits of those concerned; for naughty grand opera, like naughty opera-bouffe, and naughty things generally, will meet with our moral admiration, and receive our cordial support and approval, our dear Brother Talmage to the contrary notwithstanding. For her performances last week Geraldine was discharged, and very properly, too. But be not deceived, gentle reader: it was in the execution of her special act that she was so summarily ejected; or, to be plainer, shot out of a real cannon into mid-air, and subsequently caught like a fish in a net. Geraldine flashed upon us like an unlooked-for meteor. Now, as "Barnum's Greatest Show on Earth" there is another cannonical actor, Signor Patrizio, who, illustrating some standing at some distance from the muzzle of a real cannon, catches in his hands a real iron ball discharged from the identical cannon to which we have made reference. Now, just here we have a suggestion to proffer, which, if adopted, should make the fortunes of all the interested cannoneers. It is this: Let Geraldine and Patrizio and their managers combine; let Geraldine be fired out in place of the ball, and Patrizio, well braced, catch her in his arms. As our variety friends say, it would just "paralyze 'em" every time. To be shot out of a cannon is not exactly the sort of thing which the average young woman most desires. The powder consumed by the fair sex is, as a rule, applied to a less warlike purpose—to the face, for example. Still, in these hard times, if a maid finds that money is to be made by permitting herself to be used as a wad, why shouldn't she permit? That is the view of the question taken by the shooting star at the Aquarium. And hence this little stanza:

SHOT FROM A CANNON.

Oh, have you the maid imperiled seen?
If not, why, you surely oughter—
The fair, the fiery Geraldine,
Who is shot from the mouth of a mortar.
'Tis an act undeniably curious,
As you're bound to admit when you scan her,
But 'twould make the most of us furious
To be "fired out" in that manner!

"Our Jim," for having performed some secret service for the back doorkeeper of one of our upjish theatres, has been granted the opportunity to study not alone the ins and outs of that back door, but also the words and actions and doings generally of the ladies and gentlemen who comprise the strength of the company. Naturally, he aspires to be one of them. He desires to ascertain whether it is actually necessary for every call-boy to be born with a caul; or, as he expresses it, "kin he git to be it by climbin' up a ladder without no caul?" We advised him to do as Jo Emmet has done: "Climb up."

So wonderful has been the success of Jarrett & Palmer's "Uncle Tom" in England that an opposition has been induced to resurrect the French play, "Oncle Tom," and start him on another snap in London. With a humanity that should secure the commendation of Brother Bergh, the French playwright kindly preserves Eva from a premature death, and restores her to the arms of her afflicted parents. The American version, if you remember, remorselessly kills her stone-dead, beyond the possibility of resurrection. In fact, "physicians were in vain."

While remarking upon the elegant costumes worn by star actresses of the present day, in this country, we must not omit to state that the "beautiful Mrs. Bousby," in London, is getting new suits nearly every week, but not according to the man-milliner, and therefore Worth-less to her than to her legal advisers. [Have we made this little gem clear enough, Jimmy, so that he who reads may run? "The Worth-less part is plain enough, but I can't git the right focus onto the foregoing, as it might be."]

And this quiet allusion to Mrs. Bousby's law business reminds us that Commodore Tooker, pilot of Booth's Theatre, insidiously notifies the public that on Friday next, the Commodore's sea-faring theatre will appear as the Duke Aranza in "The Honeymoon" at the Commodore's sea-faring theatre. But the worthy commander of the Plymouth Rock compels us to grope in the dark, insofar as he fails to state whether the bar is of the legal or the spirituous order. Still, we do not see how one thing leads to another. J. E. McDonough, in his card about "M'liss," in our advertising department, very liberally offers to provide managers with "two mountain drops;" a portion, probably, of the mountin' due the play. How very appropriate and in keeping with the chill character of the weather is the presentation of frost and Colby at the concert at Steinway Hall this evening. ["Our Jim" maliciously insists that we introduced the frost once before. Very likely, Jimmy; but this is a *white* Frost.]

Our showmen no longer count their elephants, nor measure them, but value their elephantine possessions according to their weight, Barnum per boasting that he is the owner of twenty tons of elephant! The great weight of this attraction lies in the—in—— Well, Jimmy, what is it now? "I was a-thinkin' that if them elephants was cut up into wittels, and sent to the free-lunch hotels, to be served up on toast, it would prevent a good deal of suffering in these hard times. Let 'em be on toast! What next!"——Although Wilhelm with a small j made his last appearance in this city on Sabbath evening, 14th, he will appear shortly in a new series. How soon our foreign musical relations learn our ways, and follow them!

To-night, whatever may be the predictions of Prof. Pob., we are to get "The Deluge" at Niblo's. That the rain has held reign there before, but is expected now to draw like thunder and lightning. [The aptness of these meteorological comparisons must make themselves at once apparent.] In consideration of the revival, we modestly offer these moist lines, which really contain much dry humor:

THE DELUGE.

Perhaps, as "The Deluge" rehearses
The Paradise Lost in its scope,
"There fitter if Milton his verses
Should give to the Spanish. "Los Amores Pantres."
However, there's this satisfaction
If the play you happen to view,
You'll find a star in the actor,
And a tar-ist in the manager, too!

* A delicate allusion to Charles Pope, who plays the leading role.

Referring to the name of the Niblo's manager, we——Now, there is no denying the fact that in this country we have some of the best dancers to be found on the earth's crust—some of them are good beyond compare, some are less elaborate in their translation of the poetry of motion, yet all of them are more or less true artists in their own rows; yet, without detriment to the interests of others, we may be pardoned for stating that Kitty O'Neil is a reel dancer. [The point of this is in its *real* character, as you have no doubt already seen. "Yes; but she's a jiggist, too." What nonsense, Jimmy! What kind of a sensation would it cause to say that Kitty O'Neil was a dancer? You see the absurdity of it? "Not much absurdness about it. Hear me out. This is how I get in my 15th amendment: Kitty is a real jig-dancer! See that?"]——While the Brooklyn pastor has apparently turned his attention to amusements of a worldly character, the New York Pastor is evidently encroaching on the other's ground, as we gather from one of Tony's latest ballads, entitled "Where was Moses when the Light Went Out?" Ordinary mortals would answer "In the dark, of course;" but that isn't it.——Monday did so well in "Pou-Frou" last Saturday night at the Fifth-avenue as to make us reconciled to the loss of Agnes Ethel. The Countess Bozenta gains upon our admiration the more we see of her. If the "fair land of Poland" has more like her, let them be translated to the home of the brave.——Gone to Texas! And they entered upon a business that has stuck until the goal of success is attained. "We are led to these remarks" on learning that Barlow, Wilson, Primrose & West's Minstrels, with Agent J. H. Laine at their head, have met with a succession of crowded houses since they entered the Lone Star State, and unfurled their banner to the breeze on Saturday last at Galveston. The success of Wallack's seems to know his business, else why should he so appropriately decide to let "The Rivals" follow "The Jealous Wife?"——Everything necessary for the outfit of a live showman can be found at the establishment of Shannon, Drake & Crane, even to real skeletons. The advertising department of THE CLIPPER is not only interesting, but serviceable and instructive.——See here! They say that Rice's Surprise Party have got the "Horrors!" And, strange as it may appear, it gives the liveliest satisfaction to the crowds to whom Rice's Party nightly give the "Horrors!"——While New York had its shooting *star* last week, Brooklyn had its shooting *Paine!*——"Our Jim," who has a very queer idea of the fitness of things, wants to know whether Manager Mapleson calls his new opera "Carmen" in the hope that he may secure the patronage of the carmen of this city. Yet the boy assures us that he is very regular in his attendance at night-school.——There is a good deal of circus going on among our city politicians just now, and some of the feats attempted are really remarkable; but we notice that the efforts to walk the tight-rope without a balancing pole do not meet with the success attained by Barnum's elephant in the Hippodrome. They are sure to lean, and eventually to drop to one side or the other, before the rubicon has been passed, owing to the powerful attraction of the opposing forces.——Every time we drop into a high-toned theatre and see the rows of empty heads——yes, they are to be seen, sometimes——we feel sad at the thought of the waste. Why don't we ourselves, that managers fail to grasp the real issue of the hour (that sounds like a political speech, but it is purely original)? Why don't they take a tumble—in prices? Are we to cling forever to the dollar-and-a-half tradition? Are we, pray, to——but let us sing instead:

A HYMN TO THE HIGH-PRICE HOUSES.

Oh, the manager who would be thrifty
Must cut down his rates from one-fifty,
For of those who can pay
Such a price, at this day,
There's not more than one in two-fifty!

FACT AND FANCY FOCUSSED.

Miss Agnes Booth, who created the role of Mrs. Florence Brownlee in "Old Love-letters," has acquired the right to perform that play in other cities.——Mme. Adelaide Gerster-Gardini, the prima-donna is fortunate in her illness, for she has for attending physician Dr. A. C. Gerster, who is her own brother.——This is the somewhat singular inscription upon the tomb of England's latest greatest light-comedian: "Sacred to the memory of Charles James Mathews. Born Dec. 26, 1803. Died June 24, 1878. Aged 74. 'O Bliss!' When all in circle drawn about him. Heart and ear were fed to hear him. How good! how kind! and he is gone."—In Memoriam."——Mme. Spontini, widow of the composer of "Fernand Cortez" and "La Vestale," died recently in Paris, France, at a very advanced age. She was both a clever and a beautiful woman. Her father was Sebastian Erard, and her brother was Pierre Erard, who died about fifteen years ago.——She was born in 1793.——W. S. Andrews the lecturer arrived back from England last week.——With his wife, Thomas H. Drew, whose death was announced in our last week's issue, was at the Richmond, Va., Theatre, when it was burned, in 1811. He was instrumental in raising funds for the erection of Monumental Church to unwisely perpetuate the painful recollection of a terrible calamity.——The Rev. Eo Grouard, a lady reader, has permit her to a rehearsal of his new opera, "Polyeucte." His answer was: "Come and dine with us, my dear madame. We shall be delighted to see you, but——don't go into the kitchen."——Miss Lizzie McCall, of the Olympic Theatre, Brooklyn, N. Y.——The sufferers by the recent fire at First avenue and Sixty-first street, this city, are to benefit on the night of Oct. 22 by a concert and entertainment in the Sixty-first street Methodist Church.——Ticket-speculation at the Academy of Music is to be stopped through a new arrangement, by which no tax can be purchased at one of the offices of the American District Telegraph Company. The latter's main office is to be connected by telephone with the Academy's box-office.——A Gengeve girl's "Boom" in Boomtown.——Mr. and Mrs. John Birk, a member of the American Rifle Team, and who, while that team was in Ireland three years ago, played with Miss Ward in Dublin, is to enact Duke Aranza in her production of "The Honeymoon" at the Union, who has not played in this city of late, and but little elsewhere, is to support Lotta in "La Cigale" at the Park, beginning on Oct. 28, as also are Frederick Robinson and Mrs. Chas. Foster, late of the Standard Theatre.——Recently, M. James Albery's adaptation of "The Forchambaults" is to be produced at the Haymarket Theatre, London, "through the courtesy of the Lyceum," which, as a matter of fact, is speculating on it, having paid Emil Augier $5,000 for it, and got Albery to make English of it.——Anna Dickinson is credited with the avowal that she has left the stage never to return.——There is to be a matinee benefit at Wallack's Theatre, on Oct. 23, for the benefit of the yellow-fever sufferers. It is under the auspices of Mayor Ely and his committee. This fact may save it, for in many instances bill swindles possibly be devised than "The Road to Ruin."——The gasman of Gilmore's Garden had to fight his way into that place last week, for he was held responsible for not only the miserable Barnum's Circus had opened there. Nobody appeared to know the gasman, although he has been employed there for years.——Barney Macauley is to begin an engagement at the Bowdoin Square, Dec. 2, as Uncle Dan'l in "The Messenger from Jarvis Section." It is almost an age since he played an engagement in this city, where he first appeared at Niblo's Garden, as a great slobbering upon command to the great slobberer (Camille) of Matilda Heron.——A review of "A False Step," by Arthur Matthison, suggests that the Lord chamberlain, in addition to licensing it, has been obliged to censor it, in place of Pope *

However, there's this satisfaction
If the play you happen to view,
You'll find a star in the actor,
And a tar-ist in the manager, too!

* A delicate allusion to Charles Pope, who plays the leading role.

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FACT AND FANCY FOCUSSED.

Miss Agnes Booth, who created the role of Mrs. Florence Brownlee in "Old Love-letters," has acquired the right to perform that play in other cities.——Mme. Adelaide Gerster-Gardini is the prima-donna is fortunate in her illness, for she has for attending physician Dr. A. C. Gerster, who is her own brother.——This is the somewhat singular inscription upon the tomb of England's latest greatest light-comedian: "Sacred to the memory of Charles James Mathews. Born Dec. 26, 1803. Died June 24, 1878. Aged 74. 'O Bliss!' When all in circle drawn about him. Heart and ear were fed to hear him. How good! how kind! and he is gone."—In Memoriam."——Mme. Spontini, widow of the composer of "Fernand Cortez" and "La Vestale," died recently in Paris, France, at a very advanced age. She was both a clever and a beautiful woman. Her father was Sebastian Erard, and her brother was Pierre Erard, who died about fifteen years ago.——She was born in 1793.——W. S. Andrews the lecturer arrived back from England last week.——With his wife, Thomas H. Drew, whose death was announced in our last week's issue, was at the Richmond, Va., Theatre, when it was burned, in 1811. He was instrumental in raising funds for the erection of Monumental Church to unwisely perpetuate the painful recollection of a terrible calamity.——The Rev. Eo Grouard, a lady reader, has permit her to a rehearsal of his new opera, "Polyeucte." His answer was: "Come and dine with us, my dear madame. We shall be delighted to see you, but——don't go into the kitchen."——Miss Lizzie McCall, of the Olympic Theatre, Brooklyn, N. Y.——The sufferers by the recent fire at First avenue and Sixty-first street, this city, are to benefit on the night of Oct. 22 by a concert and entertainment in the Sixty-first street Methodist Church.——Ticket-speculation at the Academy of Music is to be stopped through a new arrangement, by which no tax can be purchased at one of the offices of the American District Telegraph Company. The latter's main office is to be connected by telephone with the Academy's box-office.——A Gengeve girl's "Boom" in Boomtown.——Mr. and Mrs. John Birk, a member of the American Rifle Team, and who, while that team was in Ireland three years ago, played with Miss Ward in Dublin, is to enact Duke Aranza in her production of "The Honeymoon" at the Union, who has not played in this city of late, and but little elsewhere, is to support Lotta in "La Cigale" at the Park, beginning on Oct. 28, as also are Frederick Robinson and Mrs. Chas. Foster, late of the Standard Theatre.——Recently, M. James Albery's adaptation of "The Forchambaults" is to be produced at the Haymarket Theatre, London, "through the courtesy of the Lyceum," which, as a matter of fact, is speculating on it, having paid Emil Augier $5,000 for it, and got Albery to make English of it.——Anna Dickinson is credited with the avowal that she has left the stage never to return.——There is to be a matinee benefit at Wallack's Theatre, on Oct. 23, for the benefit of the yellow-fever sufferers. It is under the auspices of Mayor Ely and his committee. This fact may save it, for in many instances bill swindles possibly be devised than "The Road to Ruin."——The gasman of Gilmore's Garden had to fight his way into that place last week, for he was held responsible for not only the miserable Barnum's Circus had opened there. Nobody appeared to know the gasman, although he has been employed there for years.——Barney Macauley is to begin an engagement at the Bowdoin Square, Dec. 2, as Uncle Dan'l in "The Messenger from Jarvis Section." It is almost an age since he played an engagement in this city, where he first appeared at Niblo's Garden, as a great slobbering upon command to the great slobberer (Camille) of Matilda Heron.——A review of "A False Step," by Arthur Matthison, suggests that the Lord chamberlain, in addition to licensing it, has been obliged to censor it, in place of Pope *

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And a tar-ist in the manager, too!

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FROM CALIFORNIA our advices, dated San Francisco, Oct. 13, are as under:

At Baldwin's, during the past week, the last of their engagement, the Williamsons appeared to fair business in "The Child of the Regiment" and "The Chinese Question," altered with "Struck Oil!" and "The Fool of the Family" until the 11th, when for their benefit "Clouds and Sunshine" was acted here for the first time. Mr. Williamson furnished abundant mirth and received liberal applause from a large audience for his artistic characterization of Old Larry. Then came the presentation of elegant bouquets and baskets of flowers by old friends and warm admirers; after which Lewis Morrison recited "When You're Broke and When You're Flush" in such an effective manner that he was compelled to recite "The Charge of the Light Brigade" for an encore. Mr. Williamson, in evening dress, in inimitable style recited the charge of "The Dutch Brigade" and "Annie's Ticket," and for an encore received more flowers. Maggie Moore and her brother Jimmy appeared for the first time in their specialty and dance "Alice, Where Art Thou?" and on being recalled gave a new double jig in such a satisfactory manner as to engage the audience into the presentation of more flowers, and some very costly and handsome souvenirs from Mr. W. After the performance of "The Fool of the Family" and the presentation of more flowers, "The Chinese Question" wound up the programme. Under the management of Charles H. Goodwin, the Williamsons, supported by Clara Bishop, Willie Seymour, Forrest Robinson, A. D. Bradley, Miss Kate Denin and Miss Belle Chapman, will appear in "Struck Oil!" in Sacramento 14, 15, 16, Virginia 18, 19, and Carson City 21; thence direct to New York. The complimentary benefit tendered to the "Governor," Thomas Maguire, by the staff and company of Baldwin's Theatre 14, will be memorable for the production here of "A Woman of the People," with the following cast: Bertrand, Mr. James O'Neil; Dr. Appiani, Lewis Morrison; Remy, James A. Herne; Comte de Beaulieu, Mr. Morgan; Henri de Bassieres, J. C. Duff; Baldassa, G. Hallet Marie, Rose Wood; Adelaide, Louise Meurice (first appearance); Marguerite, Mollie Revel; Catherine, Nellie Wetherill. The play will be produced with new scenery and startling stage effects. "Proof Positive" and "Mother and Son" are in active preparation, and are to be the forerunners of not only new and powerful plays, but also of talent which could only be persuaded to journey thus far by the temptuous inducements offered.....

At the California, 19 Badger in the well-worn but ever attractive "Streets of New York." Frank Mayo has met with greater success than in his impersonation of Davy Crockett during the first week of his engagement. A very good sized attendance in the dress-circle and orchestra has been nightly attracted. Mr. Mayo's impersonation affords exquisite delight, and excites the most intense enthusiasm among "ye gods," who nightly cram the gallery. As Alida Bloodgood no opportunity for any great display of acting is offered, and consequently Miss Augusta de Forrest has not yet been able to display any of the great histrionic talent of which she is said to be possessed. Frederick Bock, by his earnest, natural and telling impersonation of Capt. Rainsher, affords indisputable evidence of being an able and thorough actor, who will yet gain fame and a name. Mrs. Judah as Mrs. Puffy did a charming piece of acting and the same can be said of the Lucy of Miss Lottie Cobb, who is making astonishing progress in the profession, in which she is but a recent debutante. If Bob the bootblack is to be taken as a criterion, Miss Eliza Long can safely "sell short" all her aspirations of being at a premium as an actress. Felix Morris, the new comedian, made his first appearance here on Monday, and was received somewhat favorable impression—as much as the limited opportunity would permit. The rest of the company did perhaps as well as they could do and it is a relief to know that the greater portion of the audience will be spared a visit through the interior in support of Mr. Mayo. In the Union square scene, Chinese and Irish specialties by Leach and McCarthy, musical gems by the California Quartet, and a Dutch-and-Irish duet show were introduced, and lent to the general interest of the play, which will be retained on the boards until 18, when, for Mayo's benefit and the rest of the week, "The Robbers" will be given. Mr. Mayo was so only very recently determined, but very much to make up his engagement by appearing in a round of Shakespearian characters, notwithstanding the contrary wishes of his management; but the matter was finally compromised by the selection of "Richelieu" and "The Robbers." For the first time in many years Mrs. Judah has been induced to join a traveling party, and will form one of the company engaged to support Mr. Mayo under the management of Charles H. Welch, who has lately been appointed general agent of the California Theatre. They will appear in Oakland 21, San Jose 22, Stockton 23, Sacramento 24, Marysville 25, Chico 26, Virginia the following four nights, returning to this city in time to permit Mr. Mayo's departure for Australia Nov. 11. Extensive preparations are in progress and several thousand dollars have already been expended by the management for the proper production of the new spectacular and operatic comedy "Fatinitza," which will be produced under the stage management of Matilda Cottrelly, Max Freeman, Marie Prescott, Harry Gates, Felix Morris, Hattie Moore and Carrie Smart.....

"Around the World in Eighty Days" has been the attraction at the Grand Opera house. Dumont's pantomimic specialties have been introduced, notably the Deaves Sisters in Dutch acts, Little Flora in lightning changes, Sallie Parker in song dance and jig, Lizzie Ayres in song-and-dance. H. M. Wallach in solos on cornet and concluding with Dumont's Band by and Eastwood. "Under the Gaslight" is announced for next week's attraction until 19, when "The Red Pocketbook" will be presented, with S. W. Piercy in the effective As Fred Bert is absent from the city, it is impossible to announce any future programme or first appearances at present.....The Standard will be opened 28, with Rice's Surprise Party, who have been specially reengaged to Manager Kennedy to announce "Horrors" as their opening attraction.

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The first scene treats of the burning of the Chateau Vilorsini, and Count Ernest, its owner, is brought in on a litter, pale and grievously wounded. The zealous advocate of the commandments, M. Comeau, eagerly questions him and betrays a strong motive to successfully manage this celebrated case in order to gain a great professional triumph. Jacques Rainsher, adjoining neighbor, affords indisputable evidence of being an able and thorough actor, who will yet gain fame and a name. Mrs. Judah as Mrs. Puffy did a charming piece of acting and the same can be said of the Lucy of Miss Lottie Cobb, who is making astonishing progress in the profession, in which she is but a recent debutante. If Bob the bootblack is to be taken as a criterion, Miss Eliza Long can safely "sell short" all her aspirations of being at a premium as an actress. Felix Morris, the new comedian, made his first appearance here on Monday, and was received somewhat favorable impression—as much as the limited opportunity would permit. The rest of the company did perhaps as well as they could do and it is a relief to know that the greater portion of the audience will be spared a visit through the interior in support of Mr. Mayo. In the Union square scene, Chinese and Irish specialties by Leach and McCarthy, musical gems by the California Quartet, and a Dutch-and-Irish duet show were introduced, and lent to the general interest of the play, which will be retained on the boards until 18, when, for Mayo's benefit and the rest of the week, "The Robbers" will be given. Mr. Mayo was so only very recently determined, but very much to make up his engagement by appearing in a round of Shakespearian characters, notwithstanding the contrary wishes of his management; but the matter was finally compromised by the selection of "Richelieu" and "The Robbers." For the first time in many years Mrs. Judah has been induced to join a traveling party, and will form one of the company engaged to support Mr. Mayo under the management of Charles H. Welch, who has lately been appointed general agent of the California Theatre. They will appear in Oakland 21, San Jose 22, Stockton 23, Sacramento 24, Marysville 25, Chico 26, Virginia the following four nights, returning to this city in time to permit Mr. Mayo's departure for Australia Nov. 11. Extensive preparations are in progress and several thousand dollars have already been expended by the management for the proper production of the new spectacular and operatic comedy "Fatinitza," which will be produced under the stage management of Matilda Cottrelly, Max Freeman, Marie Prescott, Harry Gates, Felix Morris, Hattie Moore and Carrie Smart.....

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CHICAGO, ILL., amusements up to Oct. 19 are thus reported by our correspondent:

At Haverly's Theatre Rice's Surprise Party opened for a week's engagement Oct. 14, in "Horrors." The company is a capable one, containing excellent material, and strove hard to make the most of the limited opportunities offered by the play; but it failed to elicit any indications of popular favor, and was dismissed after 15. "Samantha" was brought out 16, and continued the remainder of the week to a large attendance. The twins Romulus and Remus, played by Louis Harrison and Harry Dixey, proved an amusing feature. They are united by a short but very accommodating rubber ligature, which brings them together with a crash when they try to separate. Both plays were handsomely mounted. Haverly's Minstrels open the 21 and the Colville Company opens 28.....At McVicker's Theatre "The Two Orphans" was withdrawn Oct. 19. Miss Katie Mayhew opens 21 in "Miles."..... The New Chicago Theatre has had a fine week during the run of the play of "The Great Philanthropist."..... Hooley's Theatre was crowded on Monday night to welcome the return of Robson and Crane to their old quarters. The support of the company was all that could be desired. The attendance has continued good during the week, despite some very unfavorable weather, and the stars remain another week, to be followed by the Salsbury's Troubadours.....At Hamlin's Theatre the Hyers Sisters' Combination filled a very successful engagement in "Uncle Tom's Cabin." The Academy of Music, on Oct. 14, in a concert there given..... The Lotus Club—one of the leading male singing societies of Philadelphia—elected on 14 A. H. Rosewig as their musical director for the ensuing year.....At the International Exhibition the soloists at the sacred concert 20 were Mrs. Minnie Roehm, Mrs. Hattie Kiefer, Mr. W. H. Kiefer.....The Academy of Music a season of Italian opera will be inaugurated 21 by the production of "Il Trovatore," with Miss Clara Louise Kellogg as Leonora..... The Hess English-opera Company, with Miss Emma Abbott as the stellar attraction, will open at the Broad-street Theatre Nov. 4.

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MUSICAL.

JOHN R. LOWRY'S ILLUMINATED CONCERT, with Master George Lowry "The Infant Wonder," showed its first time Centre, Ill., Oct. 14, Carpentersville 16, Dundee 17, Algonquin 18.

S. S. STEWART, banjo teacher and maker, advertises in this issue.

JOHNNIE PRINDLE joins the Oakes Brothers' Bellringers at Decatur, Ill., Nov. 10.

C. RIGGS, late of Harry Robinson's Minstrels, cornet-soloist and performer in both string and brass band, adv. advertises for an engagement.

L. H. RUSSELL, solo-tuba and double-bass player, and Prof. Bachnon, solo violinist, joined Spaulding's Bellringers Oct. 15. The troupe is reported as playing to good business in Connecticut.

S. S. STEWART has several new arrangements for banjo advertised in his card elsewhere.

CAROLINE RICHINGS-BERNARD presented "Bric-a-brac" in Syracuse, N. Y., Oct. 15, 16..... The Lilliputian Opera Company is announced for 24, 25, and 26.

BLIND TOM gave a concert at the Lyceum, Brooklyn, E. D., Oct 18.

THE ROZE-MAPLSON concert company is booked in Indianapolis, Ind., for Nov. 21..... The Lyra Society gave its first concert of the season in Washington Hall 17, a very large audience being present. The grand march from Tannhauser, given by a full mixed chorus, was the prominent feature of the evening. The orchestra has been enlarged..... The Maennerchor Society gives its initial concert of the season at its new hall 21.

MRS. S. R. WEIL, the possessor of a highly-cultivated mezzo-soprano voice, made a successful début as a vocalist at the Academy of Music, on Oct. 14, in a concert there given..... The Lotus Club—one of the leading male singing societies of Philadelphia—elected on 14 A. H. Rosewig as their musical director for the ensuing year.....At the International Exhibition the soloists at the sacred concert 20 were Mrs. Minnie Roehm, Mrs. Hattie Kiefer, Mr. W. H. Kiefer.....The Academy of Music a season of Italian opera will be inaugurated 21 by the production of "Il Trovatore," with Miss Clara Louise Kellogg as Leonora..... The Hess English-opera Company, with Miss Emma Abbott as the stellar attraction, will open at the Broad-street Theatre Nov. 4.

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AT THE PARK THEATRE, Brooklyn, last week, F. S. Chanfrau acted in "Kit the Arkansas Traveler," which was creditably mounted and well performed. J. M. Hardie appeared to great advantage as Manuel Bond. Messrs. Edeson and Cooper making hits as the Judge and the Mayor. The attendance was only moderate, the London Circus being a counter-attraction. Fanny Davenport appears in "Olivia" 21, 22, 23, including matinee. "Pique" is to be the attraction the rest of the week. "Henry VIII." with Miss Genevieve Ward, is to be given 28..... Miss Mary Anderson, under the management of John P. Smith, is to appear at the Brooklyn Academy of Music for one week, commencing 28.

AT THE DETROIT (MICH.) OPERA HOUSE, Oct. 14, 15, 16, John E. Owens played to good business; the opening night the house was crowded, as the Australian cricketers were present, being invited by T. W. Davey. Joseph Murphy played to ordinary business 18, 19. The "Chicago" Combination 21, 22 and 23. Robson and Crane Combination Oct. 31, Nov. 1, 2..... At the Grand Opera-house, "Uncle Tom's Cabin" (Gotthold & Rial's) played to large business the past week. George C. Boniface in "The Soldier's Trust" opens 21 for the week.

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AT THE METROPOLITAN, Indianapolis, Ind., 14, the faces were all new. Balabrega opened the performance with sleight-of-hand tricks; Miss Jeffreys Warner vocalized; John Pendy gave songs in character, and later appeared in a sketch with Jeffreys Warner; Keating and Sands were good in a musical act, and El Nino Eddie was the feature of the bill on the tight-rope; Jackson and Keefe in a song-and-dance, and later in a fine clog; Red D'Jalma, fire-king; Mabel Pearl in pleasing songs; Mlle. Martelle, vocalist; and the Leeks—Joss and Emma—in a sketch, "Locked Out," followed in their order. The latter closed after the third night. Business moderate only. The entire company with the exception of Balabrega (who goes to Elizabethtown, Ky.) closes 19 for the Grand Central, Cincinnati, where it opens 21 as Mabel Pearl's California Alliance. Balabrega gives a spiritual show Sunday evening, as which Mabel Pearl and Mlle. Martelle will vocalize. The house will be closed next (this) week, owing to the disbanding of the Pauline Markham Troupe, which had been engaged. Mitchell's Specialty Troupe 28 for seven weeks. Grand Central, Louisville, furnished the new faces were Banker and Mills, Jo Rainbolt, rifle-shot, and Johnny Mack, Dutch comique. Biz good. Closing 19: Banker and Mills, to Chicago; Herd Sisters, to Terre Haute; Belle Fostelle, to St. Louis. Coming 21: Parker Sisters—Kitty and Maggie—Warren Sisters—Dolly and Bessie—Leni and Rena, Reliance Trio, Leo Brothers, Ed Hymes, N. B. Shimer plays each Sunday at Woodland Gardens, Louisville, furnishing a percentage of the people. Letter of 19.

AT THE LYCEUM THEATRE, Toronto, Ont., the principal people last week were James and Baby McDonald, the Le Claire Sisters, Eloise Allen, Morris and Fields, and Eagle Brigade Band.

PAT ROONEY'S COMBINATION is billed in Milwaukee, Wis., Oct. 22, 23.

HEYWOOD BROTHERS' COMPANY played in Larned, Kas., Oct. 14, Kinsley 15, Dodge City 16, Grand Bend 17, Sterling 18, Hutchinson 19, and are billed in Newton 20, 21, Florence 22, Plymouth 23, Emporia 24, 25.

AT THE MILWAUKEE (WIS.) THEATRE business was good the past week. The new people Oct. 14 were Ida Carlisle in character songs; Mirnie Marvin, balladist; Maud Leigh, serio-comic; and S. L. Maultby, banjoist. Hugh Fay and Chas. A. Gardiner return to Chicago 21, and are to reopen the new Chicago Theatre Nov. 4. Announced for 21: Sam and Hannah Sharpley, Mlle. Eugene, Louise Bliss, Virginia Ross and Ida Vincent.

YANK ADAMS, the phenomenal finger-billiardist, is to perform for one week at Harry Miner's Theatre, this city. Mr. Adams will introduce his newly-patented billiard-table manipulations and H. W. Collender especially for exhibition, affording a complete view of his skill to all parts of the house. He can be engaged by applying to F. T. Maguire, as per card. Wm. Sexton, the cue champion, will play with him Nov. 1.

KELLY & RYAN, whose delineation of characters of Irish life and character will be found in this issue—has secured them an excellent reputation as specialty artists, announce their time all filled to Oct. 6, 1879.

DICK ROWE, contortionist, opens at the Theatre Comique, Detroit, Mich., Oct. 21, Grand Central Theatre, Philadelphia, Pa., Nov. 4. He can be addressed care of this office.

THE TRIO of Miss Georgie and Lizzie—song-and-dance artists, announce their first open date as March 3, 1879. They begin an engagement in Pittsburg, Pa., Oct. 19, and open in Washington, D. C., 21, for two weeks. In their card elsewhere they call the attention of managers to the fact that there are other parties traveling under a similar title.

AT THE ATLANTIC GARDEN, Fort Wayne, Ind., last week, the new faces included May Winans, Enid Hart, Edith Lisle, Grace Rallia, Mason and Wesley, and Chas. Glidden. Arrivals 21: Chas. O. and Gertie Seamon, Belle Fostelle, Trudell and Rowan, and Donnelly and Drew. Departures 19: May Winans, Gothenburg, Neb.; Mason and Wesley, Sandusky, O.; Chas. Glidden and Edith Lisle, Indianapolis..... The new variety theatre building is progressing, and will probably be completed by the middle of December.

THE CHURCH-STREET OPERA-HOUSE, New Haven, Ct., under the management of Hurley, Marr and Jacobs, Martinez, will reopen for its second season Nov. 4. They desire to state the first-class artists, and announce that the house has been put in excellent order. In their card elsewhere Miss Imogene Schofield, Carrie Wilson and Tommy Jefferson are requested to communicate with them.

SPECIALTY ARTISTS are wanted at the Theatre Royal, Montreal, Canada. Address J. O'Brien and Ned West, 1eseeers and managers.

A LADY, who is a fair singer, dancer and change-artist, would like to hear from parties who can supply her with new songs, new acts, etc. See "Novelty's" card.

FRED. R. WREN is prepared to negotiate with managers to produce his new drama entitled "On Time," which was newly produced for the first time on any stage at the Rochester (N. Y.) Opera-house to very successful business. Mr. Wren's address is published in our business department.

FANNIE BEANE made a successful appearance at the Theatre Comique, this city, last week, in conjunction with Chas. Gilday. They gave their sketch entitled "Sunday Holiday," in addition to executing songs-and-dances, etc., and Mr. Gilday displaying his versatility as a comedian. They can be addressed in care of this office.

DAN DRISCOLL publishes a card to Harry Woodson in regard to the song "Tumbling on the Sand."

SPECIALTY ARTISTS, especially ladies, are wanted at the Centennial Theatre, Fort Worth, Texas. Address Joe Lowe, proprietor.

JOHNSON AND BRUNO, acrobatic song-and dance artists, are engaged for the season with Sweatnam's Minstrels, Philadelphia, where they can be addressed. By permission of Mr. Sweatnam, they will, however, perform for two weeks at the Theatre Comique, this city, at an advertised salary of $200 per week.

BUSINESS at Thcall & Carton's Novelty Theatre, Brooklyn, E. D., continues excellent. The new people Oct. 14 were Wood and Beasley, musical specialties; Marie Whittingham and Master Newman, ballad vocalists; Daly Brothers, high kickers, and Tim Rogers, Irish vocalist. S. C. France, superintendent of the Brooklyn Academy of Music, will give a series of eight symphony concerts at that hall..... The eighth season of the Apollo Club commences Dec. 6, and the Cecelia announce their first concert in November..... Kellogg & Rial's Uncle Tom's Cabin Company, begging leave to serve notice that it has no connection whatever with the Hyers Sisters' Combination, which is further endorsed by the selection of their "Uncle Tom's Cabin" (Gotthold & Rial's) played to large business the past week. George C. Boniface in "The Soldier's Trust" opens 21 for the week.

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MRS. S. R. WEIL, the possessor of a highly-cultivated mezzo-soprano voice, made a successful début as a vocalist at the Academy of Music, on Oct. 14, in a concert there given..... The Lotus Club—one of the leading male singing societies of Philadelphia—elected on 14 A. H. Rosewig as their musical director for the ensuing year.....At the International Exhibition the soloists at the sacred concert 20 were Mrs. Minnie Roehm, Mrs. Hattie Kiefer, Mr. W. H. Kiefer.....The Academy of Music a season of Italian opera will be inaugurated 21 by the production of "Il Trovatore," with Miss Clara Louise Kellogg as Leonora..... The Hess English-opera Company, with Miss Emma Abbott as the stellar attraction, will open at the Broad-street Theatre Nov. 4.

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FROM CINCINNATI our correspondent sends the following Oct. 18: "The new appearances 14 at the Coliseum were Prof. Rhinehart and performing dogs; Nellie Thorne, serio-comic; May Cannon, Irish vocalist; Roy Leslie, in a musical and recitational melange; Martino, illusionist, assisted by Gertie Florence; Frank West, banjoist; D'Alve Sisters, vocalists and banjoists; and last, but not least, Mons. Leopold in gymnastic feats, culminating in the discharge of a heavy cannon while suspended from his teeth. The stock company played 'Pocahontas' for an afterpiece. M. O'Reardon, though announced, did not appear. Business good. Departures: Donnelly and Drew, Fort Wayne; Louise Murio, Cleveland; D'Alve Sisters, Chicago; May Cannon, Pittsburg; Frank West, Prof. Rhinehart, J. C. Murphy and Mons. Leopold. Opening 21: J. W. McAndrews, Eugenie Lavelle, Albion Brothers, Little Jake, Lou Yavsour and Topac and Long..... There were no vaudeville people at Heuck's during the current week. John and Maggie Fielding open 21..... The Victoria Loftus Blondes opened at the National (called by the manager the Grand Central) 14, and had a house literally packed every night. Business steadily increased even to the wings. Business has since been good. The troupe makes a good impression. The olio is excellent, prominent being the songs-and-dances of Cummings and Harrington, club-swinging and jigs by the Ezeltine Sisters, skipping-rope dancing by Lottie Elliot, and the feminine impersonations of Harry Le Clair. The burlesque of 'Atalanta' was first given, followed later in the week by 'Fin-Fin,' the latter taking best. Kitty Etzeltine and George Atkins were noticeably good in it. The success of the Blondes has induced extra performances 20. They open in Louisville 21, and will be succeeded here by Prof. Pearl's California Alliance,' for which also El Nino Eddie, John Pendy, Jeffreys Warner, Red D'Jalma, Mlle. Martelle, the Leeks, Keating and Sands, and the Seamans. The Loftus Troupe play in St. Louis 28, Chicago Nov. 4, Milwaukee 11, and will then probably return here..... Master Harry Wentworth, a neat contortionist. Boyd Brothers, John Carroll, Armstrong and Alvine, Lizzie Barron, Leonard and Flynn, Price and Wiley, and James W. Wesley in his great drama "The Modocs," were new at the White House 14. Biz large..... Mike and Nelly Waters, James Gilroy, Jennie Morton, James Howard, Millie Rose, Emma Evans, Mlle. Jeanette, Mlle. Pearl, and Young and McCarthy are at Ryan's Music Hall..... James Dayton, Leonard and Moore, John F. Stowe, Annie Hazleton, and Helena Wentworth were new at the Eldorado 14. Dalton and Miss Hazleton close. John Reilly opens 21..... Johnny Smith, Andy Morris, Ida Maussey, and Johnny Reese opened 14 at the Olympic. Andy Amann had a complementary benefit 16. Business fair. The Fieldings, who have been resting at Cincinnati Exposition, will reopen the Schoolcraft and Coes go to Boston, Mass. The engagement of the Parker Sisters and St. Felix Sisters expired 19. Those commencing 21 are Smith and Byrne, the Lawrences, Kennedy and Rice, Mlle. Bernetta, Minnie Rainforth and the Whiteys.

Harry Williams' Academy of Music was liberally patronized. Our correspondent says: "Specialties by Bert Fanny Douglas, three Lorellas, Harry Bennett, the Shellman Sisters, Sheehan and Jones, Charles L. Davis, and Emma Vern. The grotesque dancing of the Lorellas was the best specialty ever seen here. Business good. Departures 19: Murphy and Shannon, Turner and Geyer, and Lorellas, to New York; Stuart Sisters, Detroit, Mich.; Bert and Harry Bennett, Indianapolis, Ind. Beginning 21: Quilter and Goldrich, Lillie Hall, Jas. D. Roome, and Minnie Farrell..... Dan Shelby of Buffalo, N. Y., was in town 17, and returned home that day.

AT WARD & ORTH'S CASINO, New York, Oct. 21, the new faces will be Murphy and Mack, John B. Wills and May Adams, the Delmarings, Johnny Pierce and Lottie Archer, Mlle. Sommers, Ada Raymond and Jennie Belmont. The departures 19 were Nathalie and Helen, to New York; Murphy and Morton, to Philadelphia; Kimices —Baby and Charles—and Depliteh and Jones, to New York.

—Adah Richmond's Specialty Troupe, assisted by Master Georgina Smithson, the Tudors, the Jeromes and the Leotards are the artists. Departures: Jule Keen and Sallie Adams, to Jersey City; the Peaseys, to Harlem, the Big Four, to Hoboken; and Daisy Remington, Harlem; and Fannie Proctor, Boston.

VARIETY NEWS from Baltimore, Md., up to Oct. 20, is thus reported by our correspondent:

"Business at Front-street Theatre during the past week, the house being packed every night. The new faces 14 were May and Nick Hughes in plantation sketches; Thatcher and Hume, song-and-dance; the Tim Family in Tyrolean costume; Gus Williams, Dutch comic, and George France, supported by Harry Lavarnie, in the drama "A Block Game." The dogs Bruno and Don Caesar were important adjuncts of the drama. The support of these performers was very good, being Alf. Bernard as Dick Gullet, J. W. Berkely as Paul Bradley, Wm. C. Miller as Harvey Burley, Frank White as Skip Johnson, Bob Hall as Bill Stevens, Miss Jennie Kimball as Laura Burley, Marshall as Clara Shelley, and Lottie Brown as Polly Brooks. Lottie Brown has retired from the stage for the present, to recuperate from the effects of a heavy cold, contracted some months ago. Departures: Gus Williams, to Chicago; Herd Sisters, to Terre Haute; Belle Fostelle, to St. Louis. Coming 21: Parker Sisters—Kitty and Maggie—Warren Sisters—Dolly and Bessie—Leni and Rena, Reliance Trio, Leo Brothers, and Miss Georgie E. Cayvan, reader, also appear..... The Fairbairn Family of Scotch vocalists commence an engagement 28, after which Nellie Mason and Polly Rushton and W. B. Roberts, pianist, have given four concerts at Beethoven Hall, commencing 16, to a light attendance..... The Berger Family and Sol Smith Russell gave a matinee performance at Music Hall 19 to a fair attendance.....Carlyle Petersilea, Lyman F. Brackett and Madame E. M. Garceau gave a free piano recital at the rooms of Mr. Petersilea, afternoon of 19..... The Mozart Leiderkrantz give a musical entertainment at Turn Hall 21, consisting of vocal and instrumental selections and Kipper's burlesque opera of "Pidella."..... Fleming Adams Jr. of the Academy of Music has connected with our local bureau, has been engaged by the Berger Family and Sol Smith Russell Concert Company, and will appear with them at Brockton 25, Salem, Dover, Lynn and Lowell 26, Newport, R. I., 27, Fall River 28, Taunton 29, New Bedford 30..... The first regular rehearsal of the new Mendelssohn Choral Union is to be held at the rooms of the Boston Young Men's Christian Association 21. Stephen A. Emery is chosen conductor, and Carl Zerrahn pianist..... The New England Conservatory of Music give their 660th recital in Wesleyan Hall 22..... Mrs. John Sexton, Signor Carillo and others give a concert at Lyceum Hall, East Boston, 22..... The Albaiza Concert Company are announced for three concerts at Music Hall 23, 25, and matinee 26. The artists are Miss Albaiza, soprano; Signora Tomasi, contralto; Signor Tubert, tenor; Signor Rosaverdi, basso; Franz Rummell, pianist, and an orchestra under the direction of Max Maretzek..... Messrs. Tomkins and Hill have concluded arrangements with Mr. Henry Mapleson, and will give a popular and sacred concert at the Boston Theatre 27. Mlle. Marie Roze, Signor Brignoli, W. T. Carleton, Alfred Pease and Geo. W. Colby, with M. Arthian's orchestra, will give the programme. The third concert of the Old Bay State Course will occur at Music Hall 23, the appearances being the Young Apollo Club of New York, Miss Jillian Chester, pianist; Dr. Leveridge, organist..... Herr August Wilhelmj the violinist, assisted by Mme. Teresa Carreno, pianist; Miss Maud Morgan, harpist; Miss Kate L. James, soprano; Signor Tagliapietra, baritone, and Mr. Zerrahn, conductor, will make their appearance in Boston, in Music Hall, 25 and 30, under the management of Hathaway & Pond..... William H. Sherwood, pianist, will give a series of two recitals and two concerts, commencing Nov. 1..... The Handel and Haydn Society commence their sixty-fourth season on Nov. 24, with a rendition of Verdi's Requiem, at Music Hall.....

The Harvard Musical Association are about to give a series of eight symphony concerts at that hall..... The eighth season of the Apollo Club commences Dec. 6, and the Cecelia announce their first concert in November..... Kellogg & Rial's Uncle Tom's Cabin Company, begging leave to serve notice that it has no connection whatever with the Hyers Sisters' Combination, which is further endorsed by the selection of their "Uncle Tom's Cabin" (Gotthold & Rial's) played to large business the past week. George C. Boniface in "The Soldier's Trust" opens 21 for the week.

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RATES.

SUBSCRIPTION.—Per annum, in advance, $4; six months, $2; three months, $1, including postage to any part of the United States. Foreign postage extra. Single copies 10 cents each. No deduction to clubs or agents.

ADVERTISEMENTS.—Agate type measure, 14 lines to an inch.—Department notices, cooled from and credited to other journals, 30 cents per line, the same notices to be inserted once only. Advertisements under the head of AMUSEMENTS, 15 cents per line; Miscellaneous and Sporting Advertisements, 20 cents per line—for each and every insertion. A deduction of 20 per cent. from these rates will be made for advertisements when paid for three months in advance by the advertiser. Advertising agents are not allowed this or any other deduction further than their regular commission. Cuts and displayed type in advertisements charged at the same rates for space occupied.

OUR TERMS ARE CASH.—Advertisements to be paid for at the time of insertion.

THE CLIPPER is issued every Tuesday morning. The first, fourth, fifth and eighth pages GO TO PRESS ON SATURDAY, and the second, third, sixth and seventh pages on Monday evening. Advertisements intended for the outside pages should reach us not later than noon on Saturday, and all favors should reach us early on Monday to insure their insertion in that week's issue.

ADVERTISEMENTS SENT BY TELEGRAPH must reach here not later than 6 P. M. on Monday.

TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office orders. Make all orders payable to and address all communications

FRANK QUEEN,
Editor and Proprietor,
P. O. Box 3,860, or CLIPPER BUILDING,
88 and 90 Centre street, New York.

THE CLIPPER is for sale in LONDON, ENGLAND, at the American Exchange, 449 Strand, Charing Cross, W. C.

THE NEW YORK
CLIPPER ALMANAC
For 1879

will be published early in January. The popular features of the preceding editions of THE ALMANAC, such as the RECORD OF FASTEST TIME, THEATRICAL AND SPORTING CHRONOLOGIES, Etc., will be retained in this, and, in response to numerous requests, we shall republish the THEATRICAL AND SPORTING CHRONOLOGIES which appeared in the editions of 1874 and 1875, carefully revised and amplified. It will also contain interesting sketches, poems, etc., with choice illustrations, and a variety of other new matter, which, we confidently expect, will make it more popular with our readers than any Almanac we have yet published, and insure it a very large circulation.

ANOTHER MARKED IMPROVEMENT WILL BE A NEW LITHOGRAPHED COVER OF ARTISTIC DESIGN, AND PRINTED IN COLORS.

ADVERTISEMENTS
FOR THE ALMANAC FOR 1879

will now be received at the following rates:

FOR ONE PAGE, 7¼ BY 4½ INCHES...	$40
FOR HALF A PAGE.....	20
FOR QUARTER OF A PAGE.....	10
FOR A SPACE OF 25 BY 31 EMS AGATE	5
FOR A SPACE OF 15 LINES AGATE....	3
FOR A SPACE OF 10 LINES AGATE....	2

Below is a specimen of a ten-line card, so that our readers can judge of the space and style:

THE NEWCOMERS,
FRESH AND BRIGHT,
THE MARVELOUS
Acrobats, Gymnasts and Balancers.
Permanent address care of CLIPPER office.

Please send in copy as early as convenient, and address all communications to
FRANK QUEEN,
Publisher and Proprietor,
P. O. Box 3,860, or 88 and 90 Centre st., N. Y.

"The Magnets of the Variety Stage."
THE ONLY, THE INIMITABLE, THE ORIGINAL
BARDS OF TARA
KELLY AND RYAN
TIME ALL FILLED.
FIRST OPEN DATE
OCT. 6, 1879.
OUR LATEST ORIGINAL CREATIONS FOR THIS SEASON:
HOMELESS AND OLD!!
A HAPPY MAN AND WIFE!!
THE BALLET DANCERS!!
THE RIVAL JUNKMEN!!
THE TWO FLY COPPERS!!
TOGETHER WITH OUR STANDARD CHARACTER SPECIALTIES.
THE TWO NURSES!!
GOING TO THE BALL!!
The Shamrock Guards!!
Mr. and Mrs. Malone!!
The Coal Heavers!!
Pat and Judy!!
The Jolly Old Codgers!!
The Hod Carriers!!
The Dancing Tinkers!!
The Singing Master and Pupil!!
Honor and Obey!!
Etc., Etc., Etc. 31-1t*

GHURCH-STREET OPERA-HOUSE
NEW HAVEN, CT.
Hurley, Marr and Edwin Martinetti,
Proprietors and Managers.
Now in its second season. Will reopen MONDAY, Nov. 4, 1878, after having been thoroughly renovated, newly upholstered, etc. In addition there will be two beautiful private boxes and a new drop curtain, making this one of the handsomest variety theatres in the Eastern country. Artists of acknowledged ability desiring one or two weeks' engagements will please address as above. Liberal arrangements made with first-class variety stars and combinations.
CARD TO THE PROFESSION.
We, the undersigned, MESSRS. HURLEY AND MARR and MR. EDWIN MARTINETTI of the celebrated MARTINETTI BROS., have formed a copartnership. We know that the profession in general is too well acquainted with our reputation and ability to doubt that with our endeavors we will make this a first-class place of amusement, where any artist will be proud to perform.
JOSEPH HURLEY, WM. MARR,
EDWIN MARTINETTI.
P. S.—Would be pleased to hear from Miss Imogene Schofield, Miss Carrie Wilson and Tommy Jefferson. 31-1t*

OWENS' ACADEMY OF MUSIC
CHARLESTON, S. C.
All business communications should be addressed to J. M. BARRON, Business-manager.
29-tf Charleston, S. C.

JACKSONVILLE, FLA.,
METROPOLITAN HALL.
Seating capacity, 700. Good scenery, and lighted with gas. Population, 10,000. For further information apply to J. S. TOGNI, Proprietor.
29-13t

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FOR THE GLOBE THEATRE,
EDGEFIELD, TENN.,
Four Lady Specialty Artists; must be pretty, well formed and well up in their business. Also Two Good Amateur Song-and-dance Men who can work on ends. All must have good wardrobe and street dress. Would also like to hear from a Good First Violinist who can play E-flat in brass, and a Good Pianist; one who can play in brass preferred. Write and state lowest salary, line of business and particulars to GEO. H. FOSTER, Manager.
30-2t* 334 Cedar street.

THEODORE LOHR,
IMPORTER AND MANUFACTURER OF
MUSICAL INSTRUMENTS AND STRINGS.
STORE AND FACTORY, 288 GRAND STREET.
Violin, Guitar and Banjo Strings of the best quality, 60cts. per set; 15cts. apiece. My Extra Fine Banjo First Strings are the favorite of Professionals. First-class Banjo Heads, 50 and 75cts. Instruction Books for any instrument, 25cts. Steel Violin Strings, only 40cts. per set. Piano and Harding's 10ct. Music Books, Strings and Banjo Heads sent postpaid to any address on receipt of price. Send money-order for amount ordered. Small sums in postage-stamps. 30-13t

RICHMOND, VA., TO NORFOLK. Special Low rates offered to theatrical companies and others by the steamer Ariel, leaving Richmond, Va., Mondays, Wednesdays and Fridays at 7 A. M., arriving at Norfolk about 4 o'clock P. M., about two hours ahead of the cars from Richmond. This steamer passes through Butler's Famous Dutch Gap Canal, and in plain view of other important points made famous during the late Civil War. Lower rates guaranteed by this line than by any other to Norfolk. Apply to L. B. TATUM, Supt., 913 Maine street, Richmond, Va. 26-13t*

NUMBERED THEATRE TICKETS, $1.80 per 1,000, guaranteed accurate. Blank coupon or plain tickets, $1 per 1,000. Write for full information, samples, etc. [26-6t*] FERRIS BROS., Wilmington, Del.

A CARD.
JUDSON B. COREY,
formerly Treasurer New Chicago Theatre, Chicago, Ill.
HAVING LOCATED FOR
THE PRESENT
IN CLINTON, IOWA,
I WILL CHEERFULLY ATTEND TO ANY BUSINESS which Managers or Agents coming to this city may desire. WILL PLAY FIRST-CLASS COMBINATIONS ON SHARES OR CERTAINTY. Address as above.
30-2t*

UNION TEMPERANCE HALL, CHICOPEE FALLS, MASS.—This hall has recently been fitted up with a new stage and elegant scenery,—the only hall in the place with scenery, and is the best adapted for exhibitions and concerts. It is well lighted with gas. Seating capacity 1,200. First-class Artists, Novelties, and the best of Traveling Combinations are respectfully invited to apply for terms. Address WM. P. McFARLAND,
25-7t*-sow Chicopee Falls, Mass.

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IMPORTERS AND MANUFACTURERS OF THEATRICAL GOODS,
Military, Society, Circus and Regalia Ornaments, Gold, Silver and Tinsel Trimmings, Laces, Fringes, Tassels, Stars, Spangles,
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